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JULY 1986

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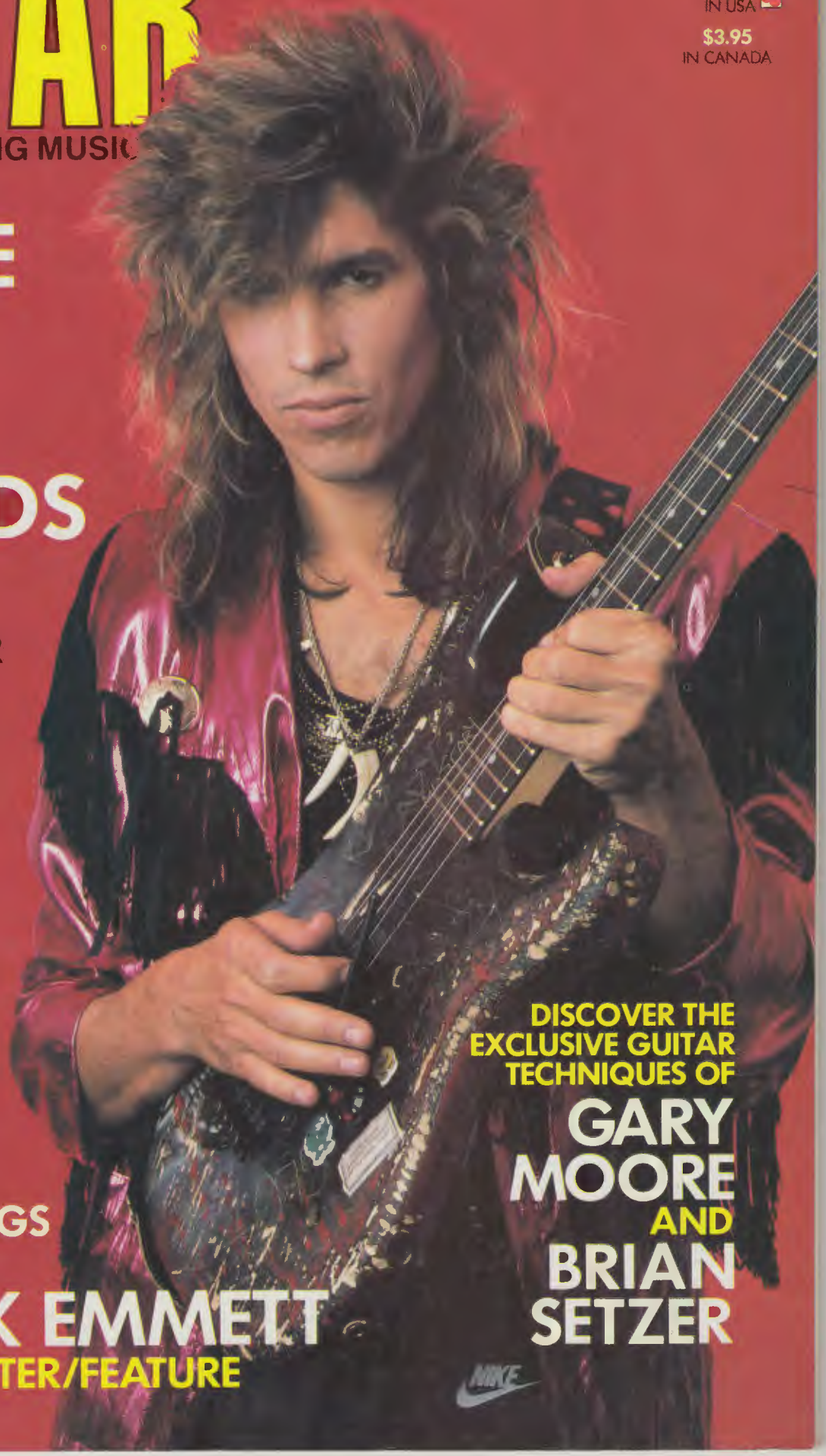

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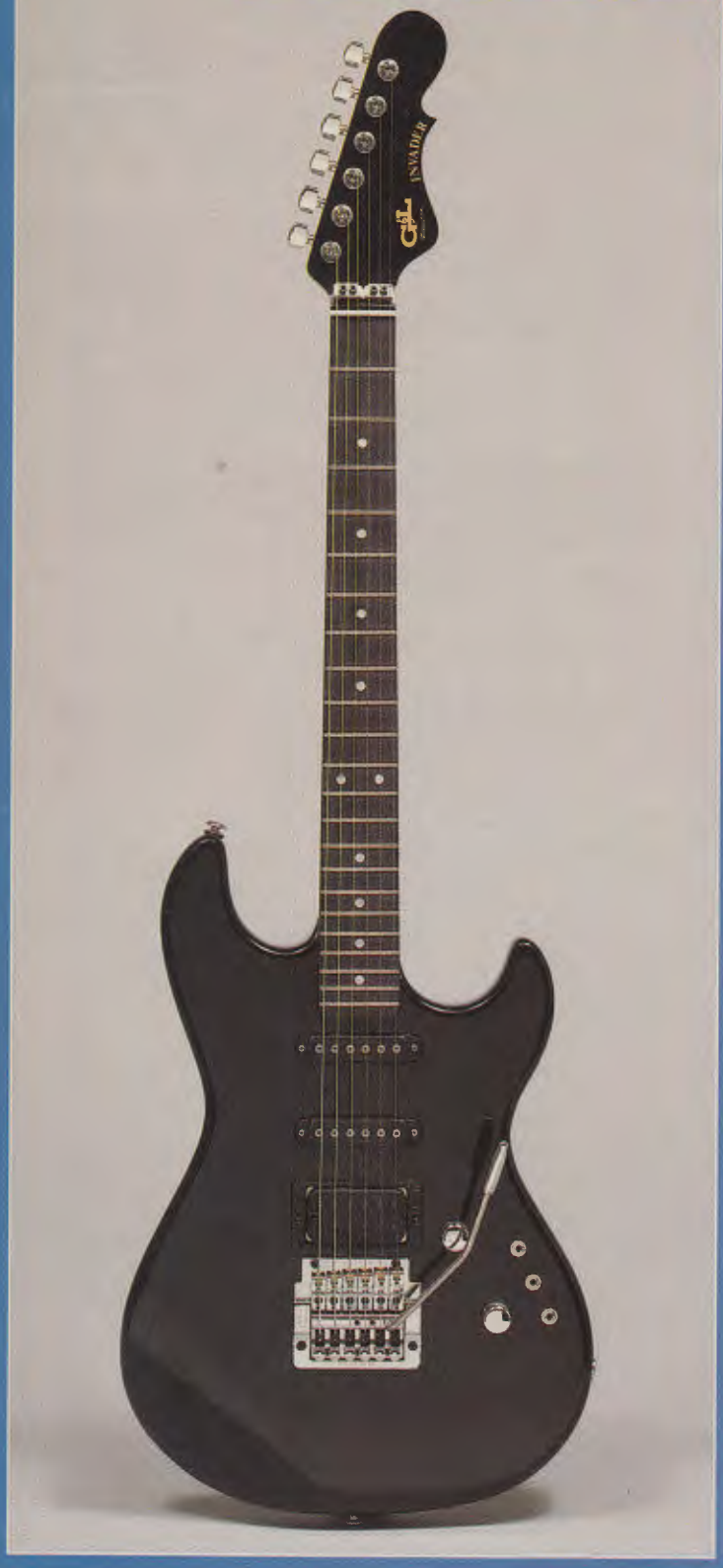

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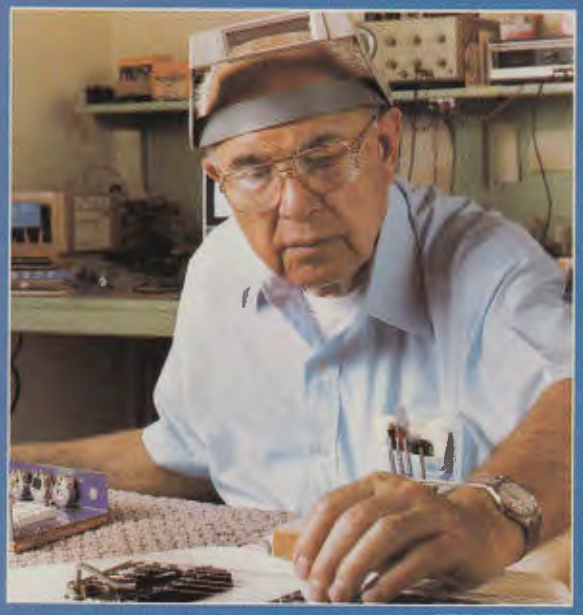

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GUITAR
FOR THE PRACTICING MUSICIAN

VOLUME 3 NO. 9
JULY, 1986

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GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for $22.90 per year ($36.90 for two years) by Cherry Lane Music Co., Inc. 110 Midland Avenue, Port Chester, N.Y. 10573-1490. Second class postage paid at Port Chester, N.Y., and additional mailing office. POSTMASTER: Send address changes to **GUITAR** For The Practicing Musician, Subscription Dept., P.O. Box 889, Farmingdale, N.Y. 11737-0001.

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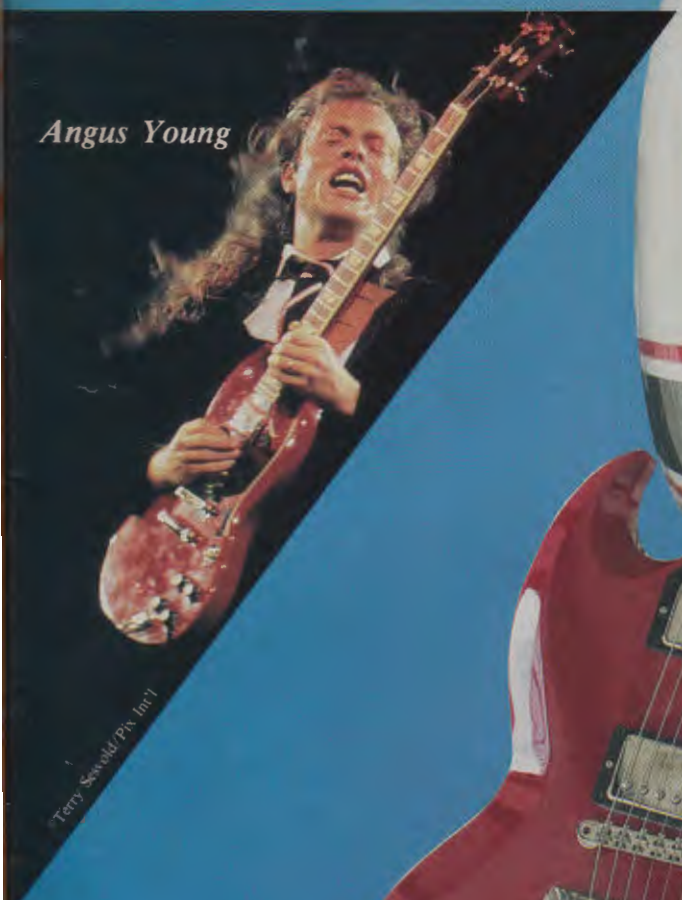

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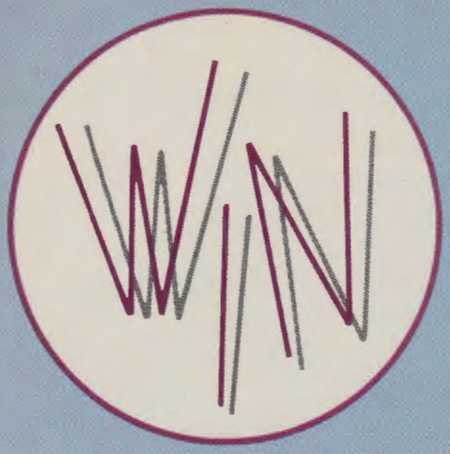

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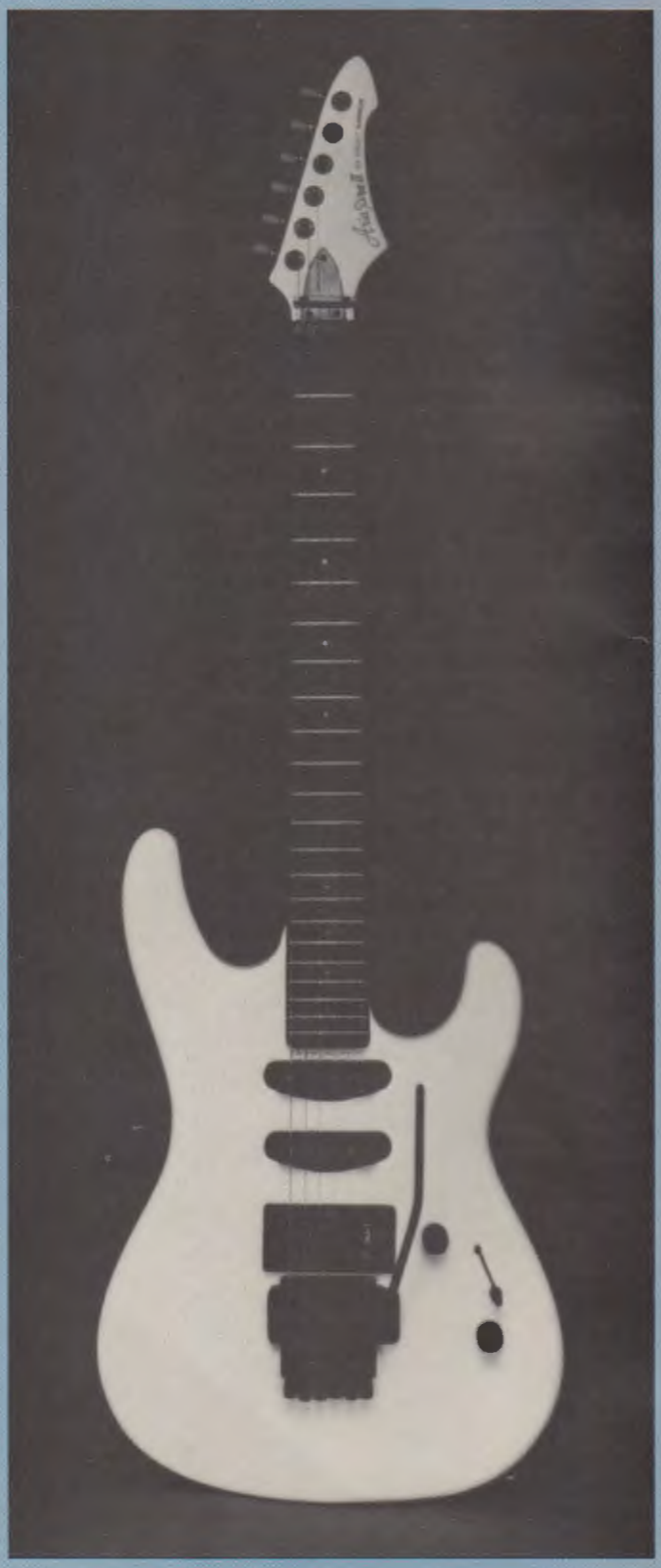
One entry per person. Your entry must be postmarked no later than July 31, 1986. The winner will be notified by phone during the first week of August. Employees of Cherry Lane and Aria are ineligible.



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Steve Howe and Steve Hackett play Gibson Guitars.
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Send to:

Letters

PO Box 1490
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10573

Dear **GUITAR**,

I personally owe a great deal of appreciation and special thanks to your magazine. As a result of my advertising in the Call Board, I have relocated and joined forces with a premier rock group by the moniker of RIEKERZ. With an album in the works, to be released in mid-July, and a predicted nationwide support tour, I feel I am a very fortunate young man. I owe a lot to many people (I correspond with about 15 guitarists across the nation, also as a result of the Call Board) who have stood behind me all along the way.

Most of all, I will always remember that it happened with the help of **GUITAR For The Practicing Musician**. I'm eternally grateful!

Larry J. LaBallister
Marion, OH

Dear **GUITAR**,

After reading your March 1986 issue with the article on Malmsteen/Sheehan, I was appalled at the self-righteousness of both these guitarists. Recently I purchased **Rising Force** and **Alcatrazz** and disliked Yngwie's playing on both. I don't feel that every time a vocalist finishes a line that the lead guitarist should cram a million notes in a space for one or two. Although this Yngwie guy is fast, he has a problem. He is always blowing his own horn. The biggest joke is when Yngwie says that the band plays whatever he writes. Why can't they contribute also? Why must he be the kingpin? That's not a band, it's Yngwie and his clones. I know Bach is turning over in his grave each time Yngwie cites him as a major influence. His solos lack feeling and soul and if they were switched or shortened you couldn't tell the beginning from the end. Music does not have to be complicated to sound good. Music is an art form, and like art, simplicity is sometimes the purest, most basic form of expression. Sorry Yngwie, I, along with others, don't think classical music has any place near rock, and fast scales don't make a good, meaningful solo.

Howard Gordon
Garden Grove, CA

Dear **GUITAR**,

I can't thank you enough for all the great music you've printed. Just when I think you couldn't get any better, you come up with Yngwie's *Black Star*. I've always thought Yngwie was a musical genius. When I saw him perform at the Capitol with Talas, he and Billy Sheehan blew my mind. Seeing the music for *Black Star* has convinced me that he is a true musical genius as a composer. I would put him up there with Wagner and Beethoven.

Gennaro Connors
Hillsdale, NY

GUITAR would like to congratulate Randy Walters, 28, of Long Beach, CA, who won the DiMarzio guitar.

TYPOS

The Hipshot D-Tuner in the April issue of **GUITAR** (*The Right Stuff*) and the Ibanez Midi guitar in the May issue of **GUITAR** (*What's Hot*) were both misspelled. We regret the error. In the February issue of **GUITAR**, due to a printing error, the line "Send $3.00 for color catalog" was omitted from the WD pickguard ad. Although WD has already sent out over 1,000 catalogs at their own expense, please be advised that anyone wishing a catalog in the future must send $3.00 with their request.

There's only one
Eric Clapton...

rock climbing

By Jay Jay French

MAKING IT

When you're in the clubs you control it all. When you get out on the road as an opening band, no matter how big you were back home, you have to start on the bottom. You're on a whole new turf and you have to live with that. You can't demand the same things. You can't demand a soundcheck. You have to learn to adapt and be politically savvy and diplomatic. If you don't realize that right away, you're in for trouble, because the road managers and the tour managers of the headlining groups will show you no mercy.

Our first tour was brutal. You did your half hour set and you didn't even wait until the end of the show for all three bands to finish. You got dressed, got in your rent-a-car and hauled ass for eight hours to the next place, driving round robin. You get to the next town, everyone's necks are killing them. You're cramped from hunching over. Sometimes the air conditioning or the heat works, sometimes it doesn't. You catch some sleep and go right to the venue for a soundcheck. It doesn't leave a lot of time for partying.

That half hour a night of performing is what sustains you. It sure isn't the money, because you don't have any. It's not the partying, because you don't have time for any. It's the desire and the knowledge of knowing your business better than anyone. If you know you're good at it, you can almost put up with anything.

That first year we learned we had what it took to make it. With all the problems, we were still there. Traveling long distances puts a lot of pressure on you. Being away from your wife or girlfriend, your family, puts a lot of pressure on you. Bands break up because they can't tolerate the inconsistencies of other band members. If you don't have a crew to go out with you, to help you, you can self-destruct. Some people are not meant for the road. It's a tough gig. If you think it's a party and you stay up late, eventually it'll drain you physically. I know a lot of people who don't go on the road because they don't have the control not to party and be up all the time, and when it comes time to do the only thing that's important—give 100% at a performance—they're not up to it. Every year you're together you bring more experience and it helps you to have confidence in your ability to know what you can do. It wasn't so much that we learned something new; it was just that when it all came down we found out we could rely on each other. That's the key. I have to know that we're all there for each other, that if the PA blows up, the sound man quits, the tour manager walks out, there are still five guys who will put on a show, come hell or high water. And now we know from experience that whatever happens, Twisted can outlast anything.

During the whole We're Not Gonna Take It success, we were on the road, so, although it was happening all around, I didn't feel it. I didn't know I was a star. But when 28,000 people at an arena start singing along with your song, that's when you say to yourself, I think I made it. When cousins and uncles and friends you never knew start coming out of the woodwork—that's when you know something is up. Now, with the name I have, I can do almost anything I want. If I come into a town and I want to see a play, a wrestling match, I call my press agent, tell them J. J. French wants to go, it's done. Someone meets me there; I get treated well. It's a great bonus, and I worked my ass off for it. Any performer who works in the ultimate arenas that we perform in, playing in front of thousands of people and living out the vicarious thrills of the audiences, deserves every penny he gets. But with that money comes a lot of situations that endanger it. One of the ways to survive it is not to allow yourself to get too high. The only ones who get out of this alive are the ones who understand moderation. Everyone else is on the slagheap of life.

When I'm home, I'm home. I'm not J. J. French from Twisted Sister; I'm John French. I don't want to live fast, die young, and leave a beautiful corpse. I intend to live moderately fast, die at an old age, and live amazingly well. All the rock musicians I met who wanted to live fast and die young were all living miserably and had no money. The rock-and-roll lifestyle isn't real. It allows you to have a lot of fun, if you use it correctly, for however long you use it correctly. If you're around long enough there's money. That's the last thing you get out of it. All the other fringe stuff you get fast; the money takes the longest. You should just appreciate it for what it is, because it ain't real. ■

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OPEN EARS

by Steve Morse

ON THE ROAD WITH RUSH PART ONE

Before we ever met Rush, we spent a lot of time talking to their production manager. He asked us how many mikes, inputs and direct boxes we would need. He wanted a diagram of our stage layout and how many cabinets we would use. This was so he could get a picture of our whole stage setup, down to how many feet we would need, so they could arrange how much of the stage had to be moved and where a curtain had to be dropped in order to cover their setup.

They had such a monstrous board that we had our own channels in the PA. All of our direct boxes and things of that nature were taped and used just for us. One of the reasons we were good for the tour was because we could get off the stage quickly. We were pushing that point, and to make sure we could back it up we had a three-man crew of our own. We had a sound man, a light man, plus a guy on stage. So when we finished playing and the guys out front were walking through the crowd toward the stage, the stage guy would already be tearing us down. That only saved a minute or two, but it was worth it. It was something I knew had to be. I had worked before in situations where you wanted to be off the stage in less than ten minutes. By keeping the equipment as simple as possible and having enough guys in there, we were able to do that.

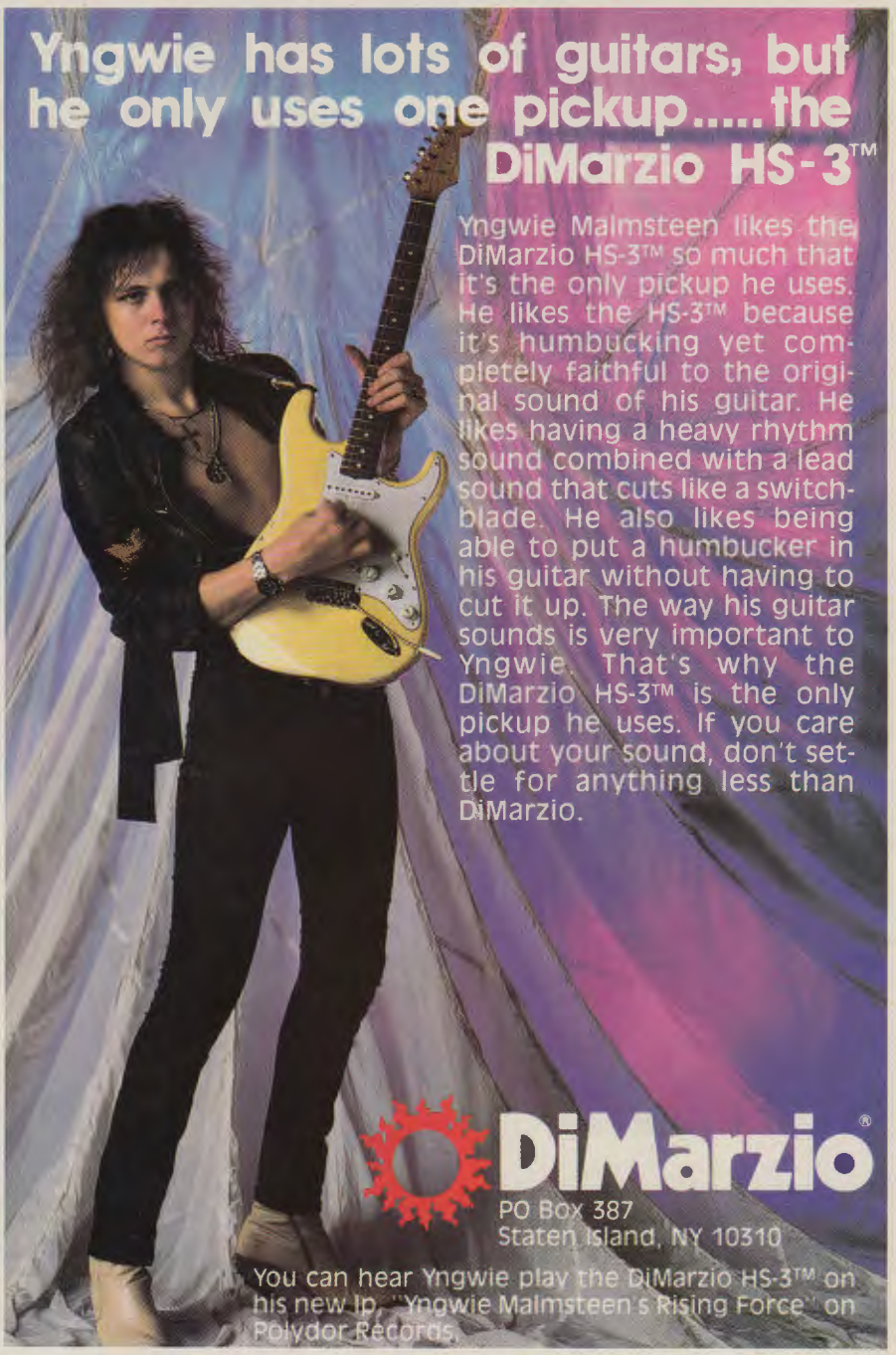
The key thing was starting on time, ending on time and getting off quickly. Every minute of overtime in a show like that can result in thousands of dollars in overtime payments to the stage hands. They're the guys who operate the fork lifts and move the equipment from the top of the stage to the floor. In some cities they have to handle everything and the road crew can only tell them what plug to pull. Those shows are usually the slowest of all.

The next step was idiot-proofing the equipment with new cords and setting up spares for individual pieces, wherever possible. We also made a small investment into these Boss battery-powered tuners that were indispensable. We wired A/B switches into the tuners so that if we hit a switch the signal to the amp was cut off and routed into the tuner.

We had practiced the set with an eye toward cutting down the time by cutting our own parts. We found we were ending right on the limit but we wanted to talk, and say a few words. We also had to be prepared for starting late. For instance, if you are ready to go five minutes early and the house lights don't go off until two minutes after showtime, that's two minutes less that you're going to get to play, regardless of the fact that it wasn't your fault. So you've got to be ready to cut things out.

After getting the equipment idiot-proof and knowing how to cut the set, we called to see if they had selected their PA, to see if we could get on their truck. A fairly common practice is for the headlining act that employs the semis to strike a deal with the opening act to rent out space on their truck.

We knew there was a possibility of that but we had to wait until the last minute when they selected all of their gear, put it on the truck, and saw how it looked. It turned out we couldn't do it, so we scrambled and rented the smallest truck that would fit everything. That pretty much put us on the road. Stay tuned. ■



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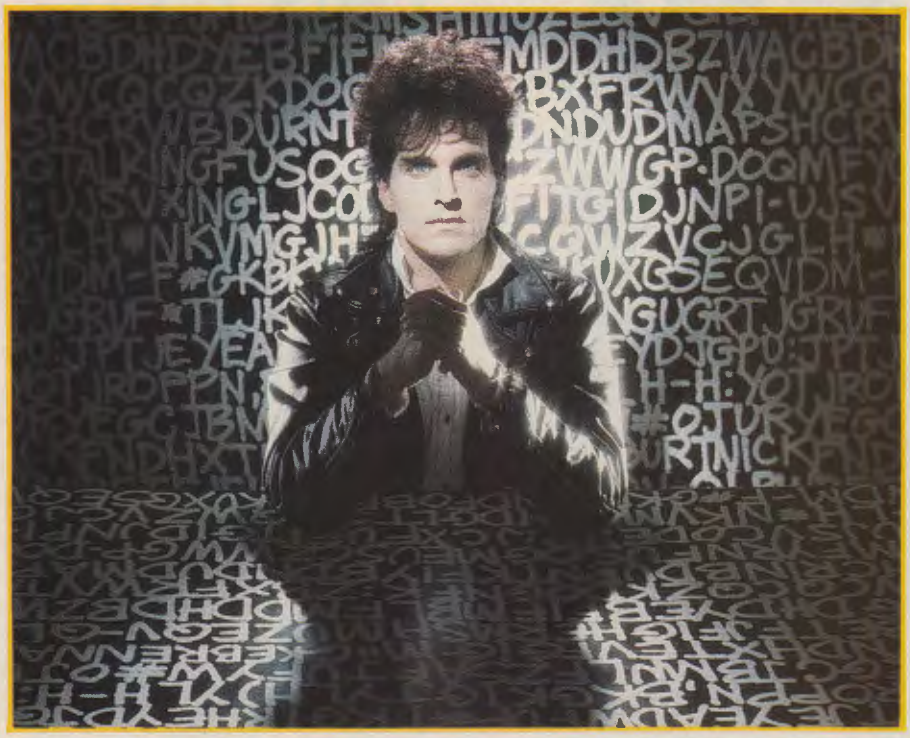


ROCKFILE

by Marie A. Cruz

STAGE PRESENCE: I'm from New Brunswick, New Jersey, and I've played in a lot of different clubs. You learn a lot from playing in clubs. That's what taught me confidence and how to get up on stage in front of people. Bruce Springsteen also gave me a lot of confidence when he used to come up on stage whenever he'd come see us. One time, we were doing *Twist & Shout* and he sang the first verse and then he pointed to me and said, 'Take it Glen!' I took a big gulp and said, 'how am I gonna follow this guy?' But I did it and it was really good. That was Bruce's tip-off not to be content to just sit in his shadow.

On the local club circuit, you have to either play whatever song is on the radio and be a cover band, or if you give them stuff they've never heard of, you have to find a way to capture their attention and keep them with you. I played the Ritz in New York the other night and on the spur of the moment, I climbed up the side of the stage. I just took one look at it and said, 'This will be stupid.' So I did it and acted like King Kong. My favorite influences are Jimi Hendrix and a lot of the 60's acts right around the psychedelic era, like Bob Dylan and Led Zeppelin. They've influenced what I do on stage as well. Like, I've set my guitar on fire playing live, and I've smashed up equipment. Growing up with Jimi as an influence, doing things like that makes perfect sense to me. Because when the lights come on, it's your job to entertain.

LUCKY BREAK: About five years ago, I saw an ad in the Village Voice that said Jan Hammer was looking for a keyboard player and a singer. Even though I wasn't a good keyboard player, I just went for it and auditioned as a singer. He liked me, and I was ga-ga over anybody who made records, but especially him because he was no slouch. So we made an album together and toured.

FIRST GIG: When I was real young, my older brother and I shared a drum set. He was in a high school dance band and whenever they would play, they would have me come up on stage and play one or two songs. So there I was, this eight-year-old boy, playing at these high school dances. It was fun and I loved it.

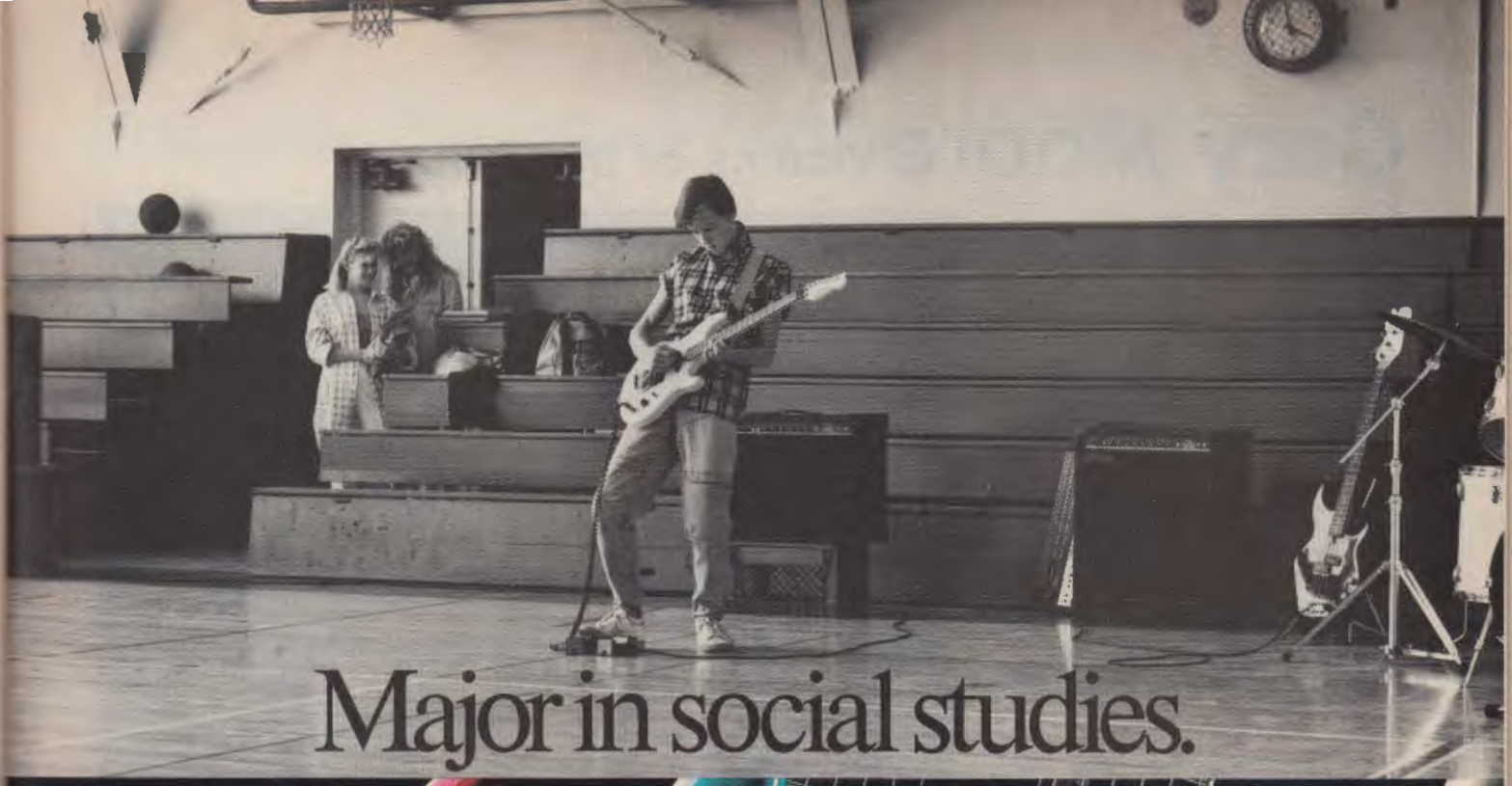
BEST GIG: Going to Argentina with Jan Hammer. Not many bands had gone there and Argentina was starving for rock music and they treated us like royalty.

WORST GIG: Once when I was with La Bamba & the Hubcaps, we opened for Culture Club at the Meadowlands and that was pretty weird. For the most part, as a musician, sometimes you find yourself doing anything for money, prostituting your talents. I've found myself, once or twice, standing in some bar with my guitar and playing to a bunch of rednecks who were yelling out requests like *Proud Mary*. It's the type of situation where I had to drink a lot that night or else get the audience to drink a lot because they weren't going to dig what I was doing. There've been some bars where I've been in some violent situations with some pretty heavy motorcycle warfare going on. The band just stands on stage while chains and beer bottles are being smashed on people's heads. It gets crazy.

EQUIPMENT: First of all, I'm left-handed, so it's real hard for me to find guitars. Also, to make matters worse, I string the guitar for a right-handed player. It's the way I learned and it's real backwards. If I go into a music store to try out a left-handed guitar, it's strung wrong to me. Right now, I'm using a Carvin guitar which I got when I was a kid. I also found a real old Gretsch Chet Atkins guitar that's lefty. A friend of mine owned it and so I asked him if I could borrow it. I switched the strings around and I loved it, so I bought it from him.

ADVICE: To make it, you have to have a number of talents. My talent probably lies in being a jack of all trades and master of none. I'm not the world's greatest guitar player, and I'm not going to burn up anybody. But everything I do, I do competently.

Being a musician is one of the worst businesses to go into, strictly from a financial standpoint, so you better love it, because chances are you're going to starve doing it. To succeed it takes endurance, flexibility, determination and the ability to take all the criticism you can get and still stick with it. Not only do you have to have the talent, but you've got to be willing to put it on the line. You've also got to be aware of changes in style and circumstances. You have to be versatile and relate to different people and to different music. Every once in a while, I'll see a band that's working hard writing and playing music, but they still sound like Blondie. These guys are behind the times. Even though they think they're modern, what they're doing is not. That's why it's important that you don't stop listening to music. You can't be lazy. Rock 'n' roll is much harder than it appears to be. ■



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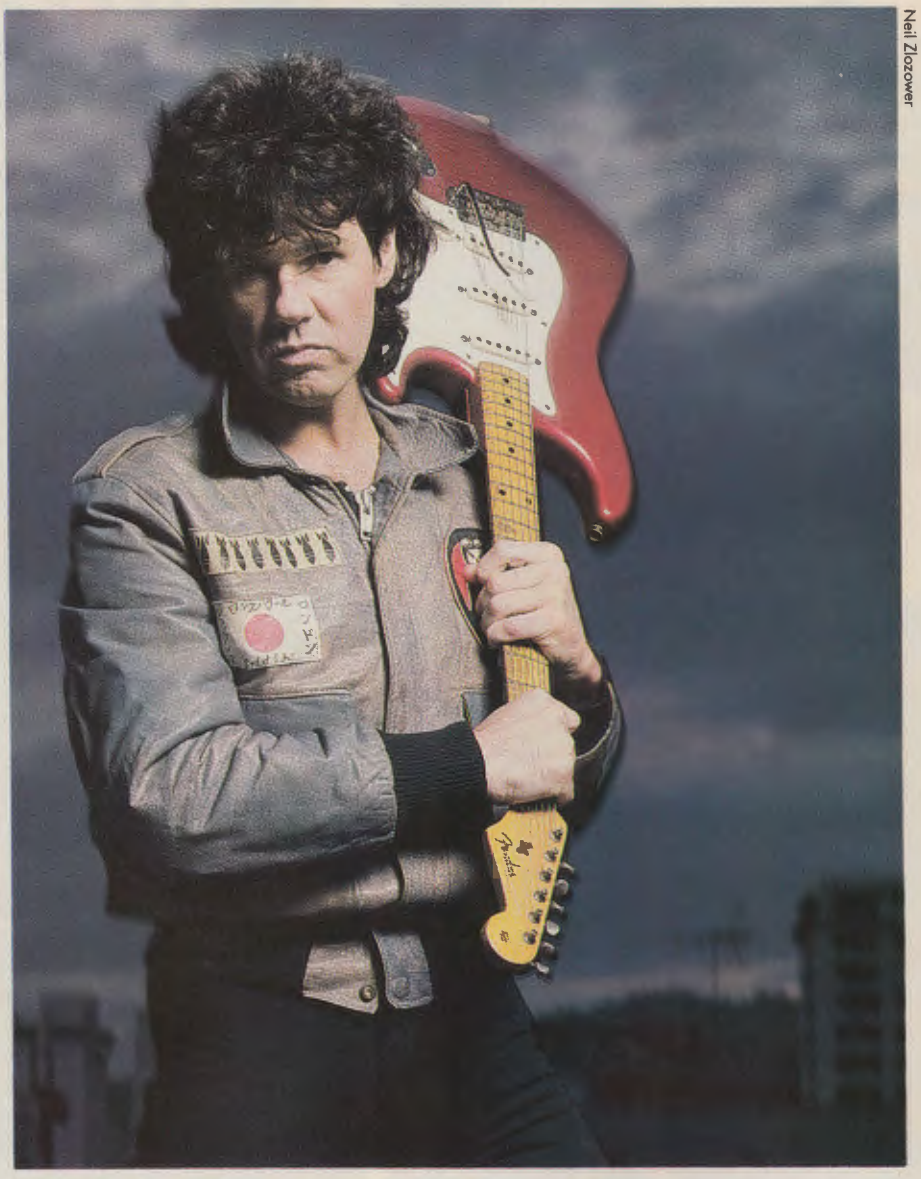
Gary Moore *Victims of the Future*

by Wolf Marshall

Gary Moore is a modern rock musician in the true sense. His unique guitar style bridges the gap between the Clapton-Beck-Hendrix era and the present dynasty of rock guitar heroics (Van Halen, Rhoads, Malmsteen). Like Van Halen, Neal Schon, Steve Lukather and Michael Schenker, he has taken the essence of the British blues/rock tradition to new heights with an energy and technical prowess usually associated with heavy metal or fusion music. His early contact with jazz/rock in Colosseum II enabled Gary to incorporate a melodic, harmonic and technical sophistication beyond the scope of basic rock or metal into his playing. Furthermore, his compositional skills and vocal ability make him a formidable force in any setting.

Victims of the Future, released in 1974, represents a crystallizing of Gary Moore's playing, composing and singing talents. It is a successful combination of blues, heavy metal, jazz/rock fusion and power pop. The music is evenly developed throughout this album and the guitar tone is far better than anything Gary had previously recorded. The overall impression could be described as a refinement of his earlier solo works (particularly **G Force** and **Corridors of Power**) and, as such, can be viewed as a milestone for Gary. Additionally, the consistent use of minor tonality in **Victims** lends a darker, richer quality to the arrangements, and highlights Gary's extremely emotional guitar and vocal style. The record begins, appropriately, with *Shapes of Things*, a musical tribute to Jeff Beck (an early influence). The remake is reminiscent of the Beck version on the **Truth** Lp, more so than the 60's Yardbirds single, with Gary singing in a style not unlike Rod Stewart's, and the heavy rhythm sound. The listener familiar with the **Truth** version will recall the quote from Beck's guitar solo which Gary paraphrases in his opening statement. The body of the solo, however, is pure Gary Moore, with furious trills and fast blues lines spinning around the chord changes before culminating in a very subtle slide guitar section (a final nod to Beck).

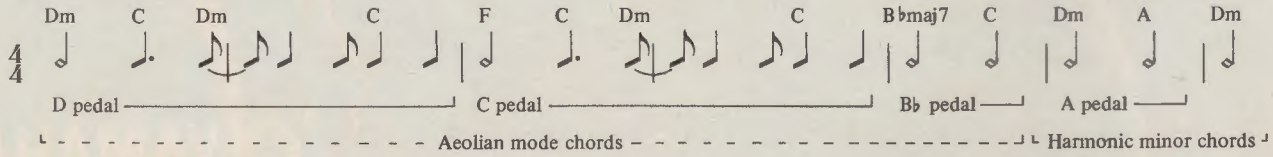


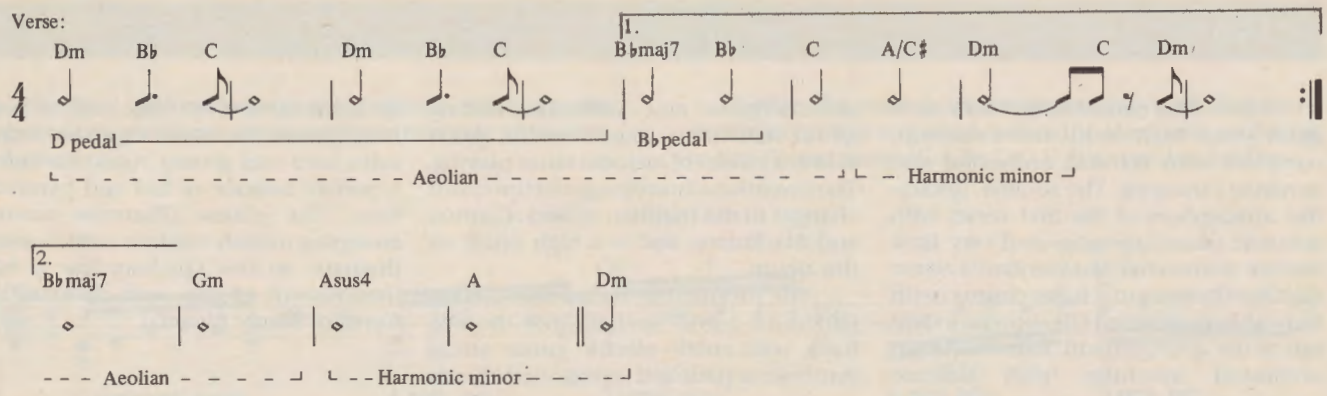
Neil Zlozower

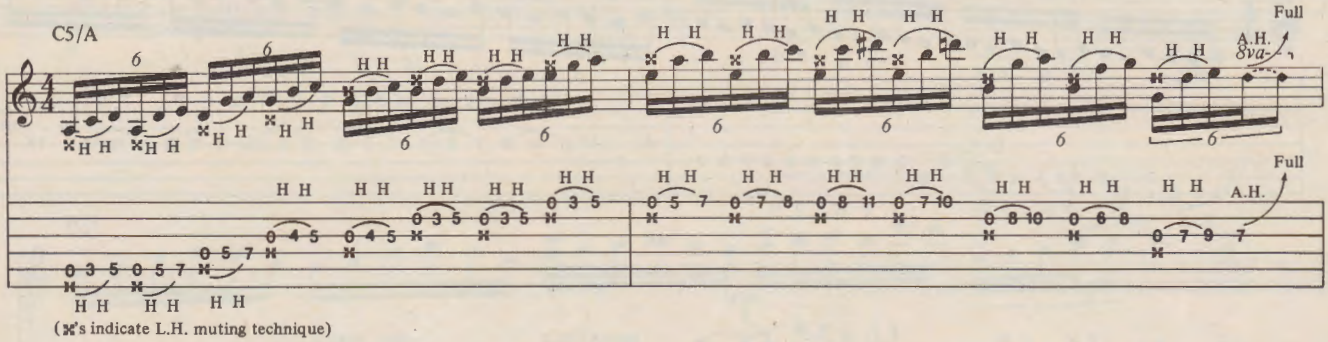
Hold on to Love is powerful pop/rock, a vehicle which reveals a depth and polish in Gary's compositional style. The use of the D minor Aeolian/harmonic minor tonal centers for chord structures (and pedal tones) is au courant stylistically.

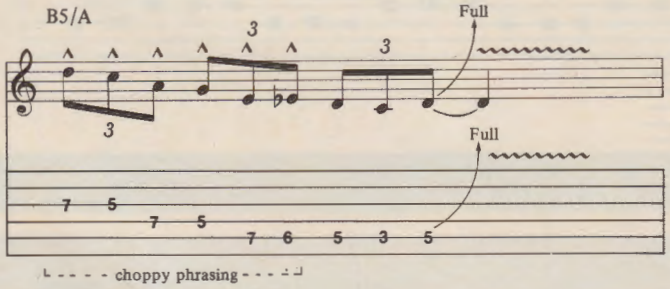
The driving beat, synthesizer sweetening and commercial accessibility convey an AOR intent a la Journey and Loverboy. The melodic main solo is in a Schon/Lukather mold, with tasteful blues bending and vibratoed sustaining melodic phrases rather than flash and overkill.

Intro:

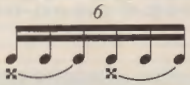






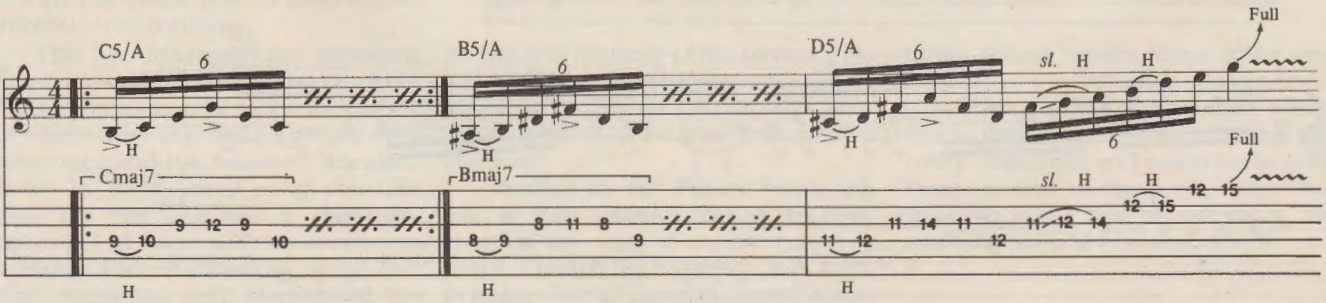


In *Murder in the Skies*, by contrast, Gary is unrestrained and spits out some of his finest lead guitar moments. This phrase, the first passage of the solo, is classic Gary Moore, a long, winding line made of quick legato sequences here of hammer-ons in this rhythm:



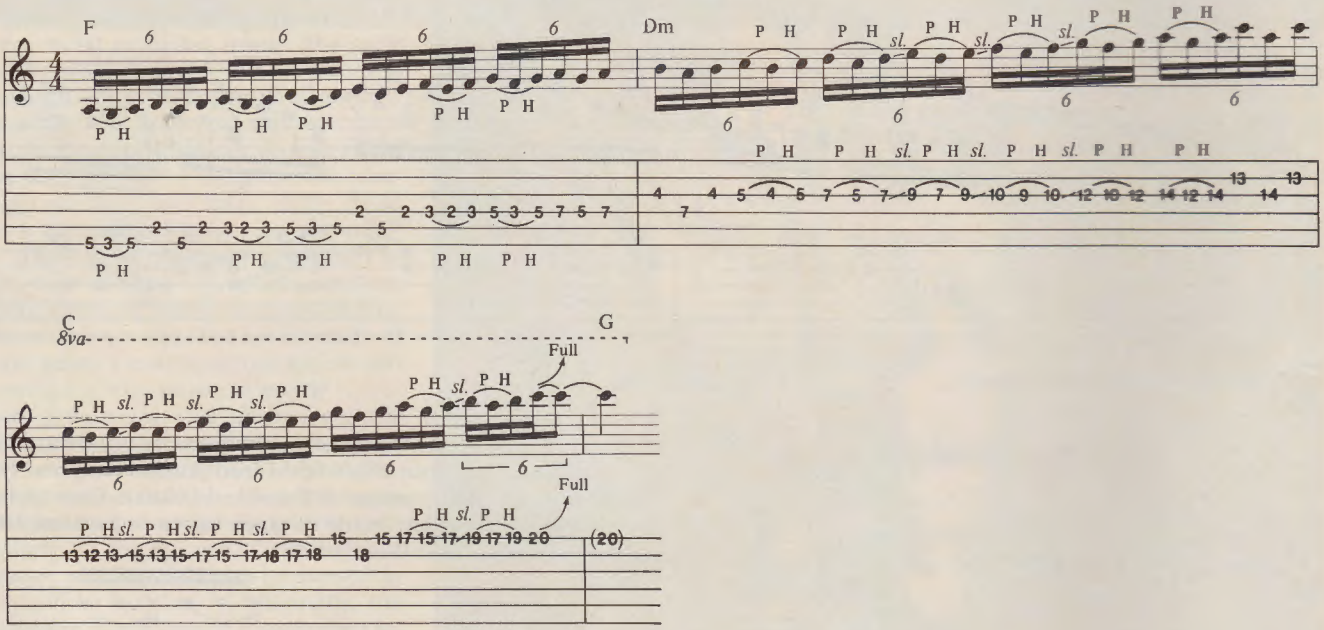
The phrase, though improvised, has a precomposed logic to its outline; building to a climax three-quarters of the way through, and finally settling down into a series of choppy blues scale triplets.

The very next statement is based on a motific development idea which has become a Gary Moore trademark: a chromatically moving major seventh arpeggio (the motif)—played very quickly again in partially muted phrasing—is taken through the background chord changes. Conceptually, this has a jazz/rock fusion sound (the major seventh is harmonically undesirable in most hard rock contexts). Gary's facility in the speedy muted and picked passage work creates a seamless melodic contour which has fooled many listeners into imagining it was executed using double-handed tapping techniques, which, of course, it wasn't.



A haunting ballad, *Empty Rooms*, is given a lush, high production treatment, complete with textural, orchestral and dynamic variations. The somber, dream-like atmosphere of the first verse, with acoustic piano arpeggios and very light texture (somewhat like Rainbow's *Stone Cold*), progresses to a fuller chorus (with Gary's blues-inflected fills slipping in and out of the arrangement), followed by an orchestral interlude (with delicate acoustic guitar and synthesizer trading lyrical statements). Gary's soulful guitar solo is a model of melodic blues playing. The invention unravels against the chord changes in the tradition of Beck, Clapton and Blackmore, and is a high point on the album.

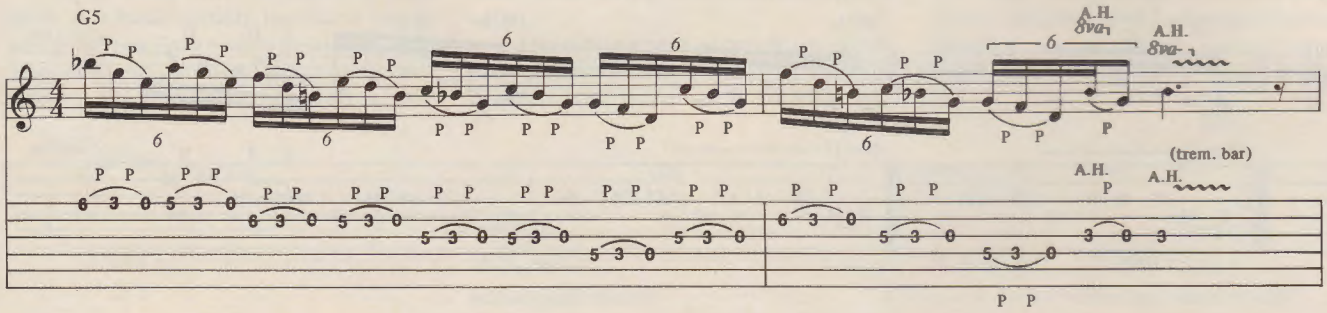
The melancholy ballad mood is retained for a brief prelude into the title track, with subtle electric guitar, string synthesizer pads and arpeggiated chords on acoustic twelve-string. After a pregnant pause, the tune explodes into a solid hard rock groove. Again the solo is a perfect balance of feel and pyrotechnics. This phrase illustrates another sweeping melody contour (which seems thematic on this Lp) from low to high (reminiscent of the semi-classical line forms of Randy Rhoads).



Teenage Idol is a tongue-in-cheek anthem for the world of Hollywood rock 'n' roll heroes. It is given a raw, straight-ahead rock treatment (recalling Gary's tenure with Thin Lizzy) with David Lee Roth style chant vocals, and a driving bluesy riff which keeps the momentum. The solo continues along in a comic vein with stereotype L.A. guitar antics, Van Halenesque bend double stops, cascading harmonic tricks, pentatonic flurries and pull-offs and whammy bar quirkiness.

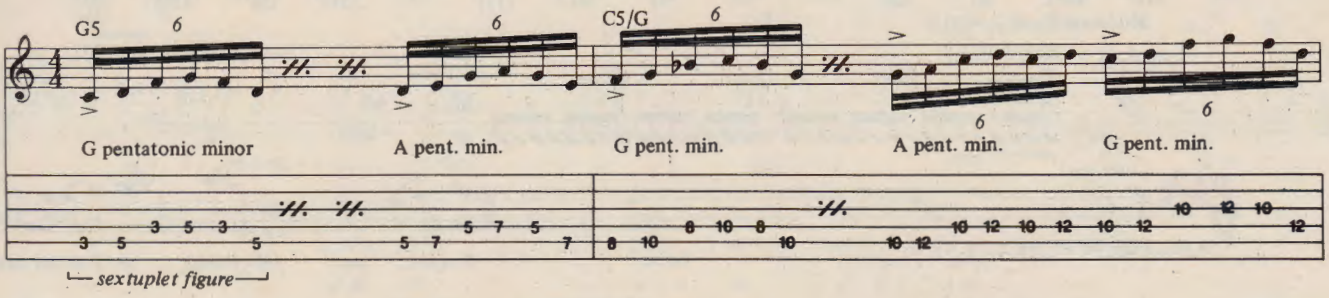
Another musical reference to Jeff Beck's powerful influence can be heard in the solo to *Devil in Her Heart*. The opening breaks are affectionate quotes from the infamous Yardbirds instrumental, *Jeff's Boogie*. This phrase, in particular, acknowledges the source.

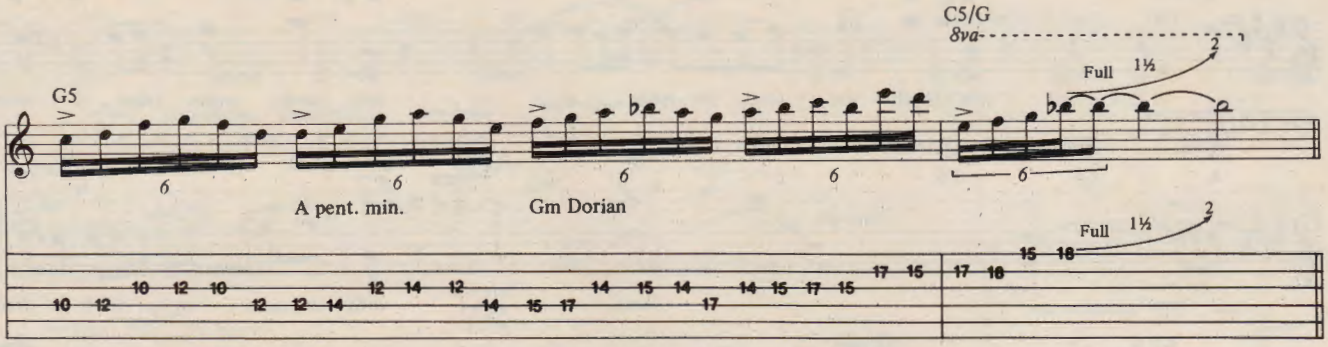
This is a refreshing contrast to the galloping heavy metal crunch and pace of the song as a whole.



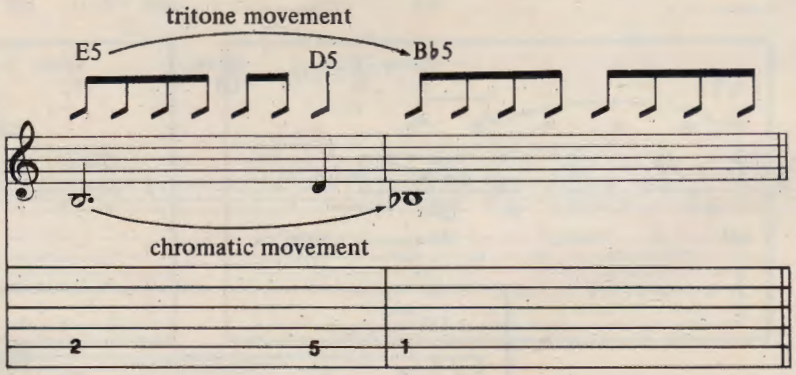
The final solo statement is a virtuosic climb up the fretboard using a simple sextuplet figure to create an intense melodic arch.

Notice the various minor pentatonic scale fragments developed in this sequence, before the inevitable anchoring to Gm Dorian mode (G A B♭ C D E F) to resolve the line.





Law of the Jungle sounds like it could have been conceived with Ozzy in mind. The plaintive, nasal, chanting vocal style and the poignant dissonance in the arrangement add an unquestionable Ozzy/Black Sabbath stamp to the proceedings. The "safari" atmosphere of the jungle drum sound exaggerates this impression and creates a heavy rhythm pulse as well. The entire piece is virtually formulaic metal. Notice specifically the sinister chorus theme with its eerie tritone chromatic relationships.



This type of tension and dissonant chord movements is characteristic of the Weltschmerz school of rock composition (of which Ozzy and Black Sabbath were innovators) and has become a standard device in heavy metal song structure since the 70s. The solo is classically Eurometal in flavor, with its alternation of Middle Eastern sonorities (in the solo intro figure) and solid blues-based improvising in the body of the section. This sort of approach has also been used by Blackmore, Schenker, Uli Roth and Scorpions, to name a few other practitioners of the art.

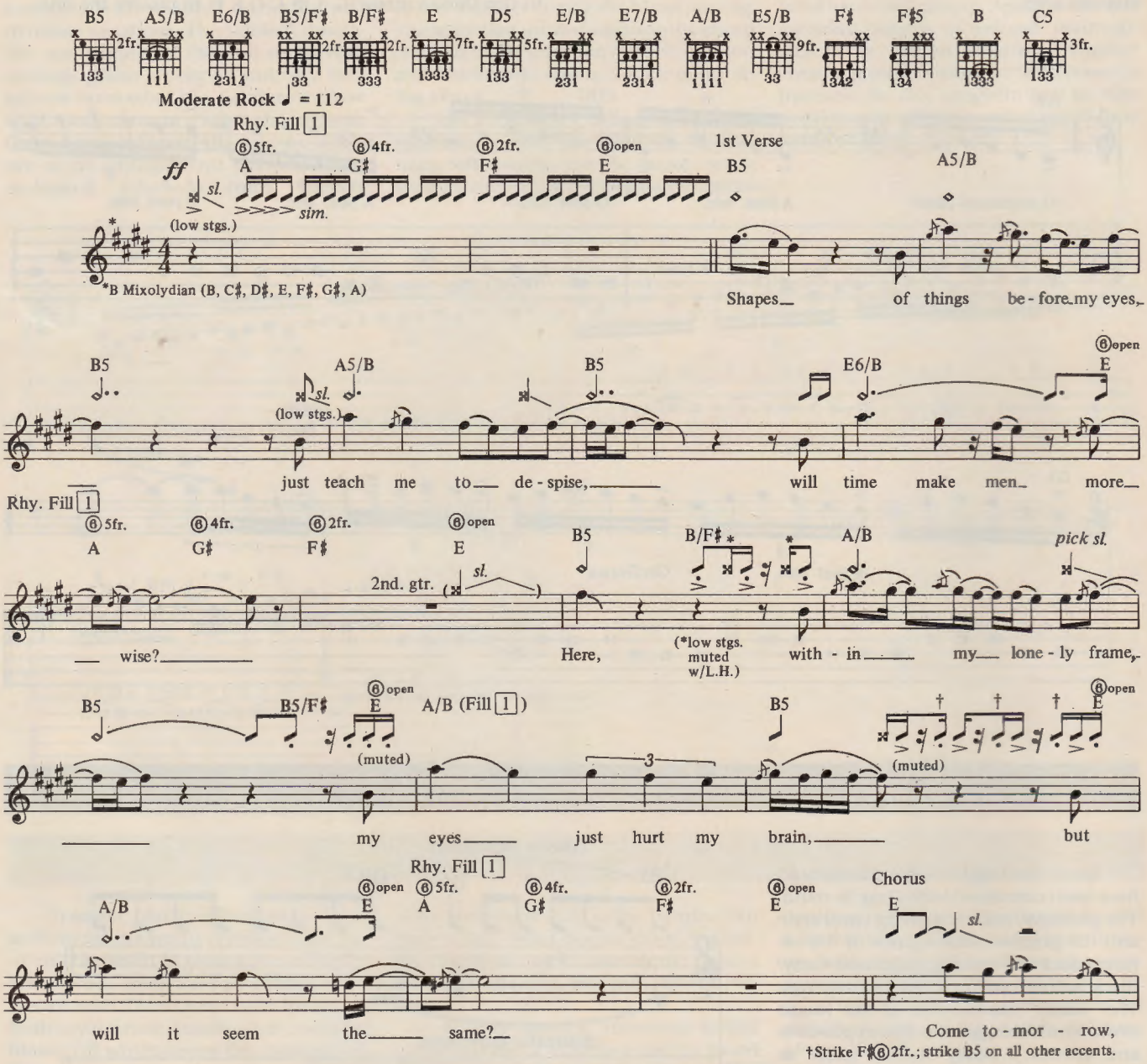
Victims of the Future leaves the listener quite satisfied that he has been enjoying the work of a master of rock music. Though the collection may seem to lack an overall direction, possibly due to the diverse nature of the styles represented in the individual compositions, I feel the Lp works as a cohesive whole due to Gary's innate musicality and sincerity. Technique and power aside, Gary Moore is one of the most compelling guitarists in the field of rock today, because he plays like he means it. ■

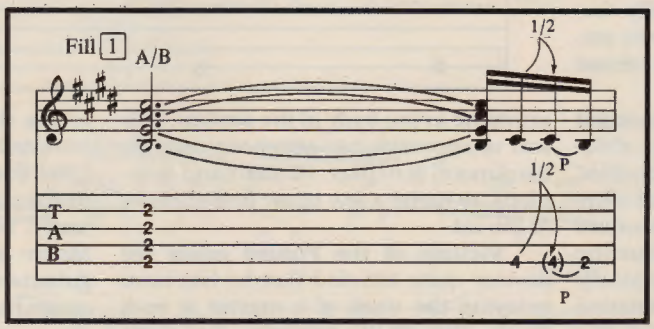
Tabulature Explanation Page 92

SHAPES OF THINGS

As recorded by Gary Moore
(From the album VICTIMS OF THE FUTURE/Mirage Records)

Words and music by
Keith Relf, Paul Samwell-Smith
and James McCarty





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(2nd time: C5 ⑤3fr. C) ①10fr.

D5 sl. E sl. D5 sl. D E sl.

will I be old - er? Come to - mor - row, may - be a sol - dier? Come to - mor - row,

2nd time to Guitar solo

D5 sl. F♯ sl. (2nd time: sl. pick slide

will I be bold - er— than to day?

2nd Verse

B B5/F♯ A/B ⑥2fr. F♯ B B/F♯ E7/B (Fill 2)

Now— the trees— are— al - most green, but will they still— be seen—

Rhy. Fill 1

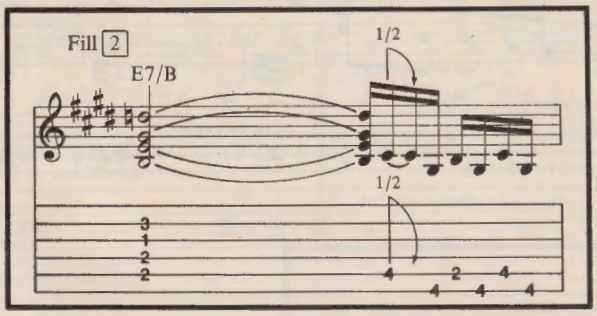
⑤2fr. B B/F♯ ⑥open E (P.M.) B5 E (P.M.) B5 ⑥open E (P.M.) E/B ⑥5fr. A ⑥4fr. G♯ ⑥2fr. F♯ ⑤7fr. E ⑥open E

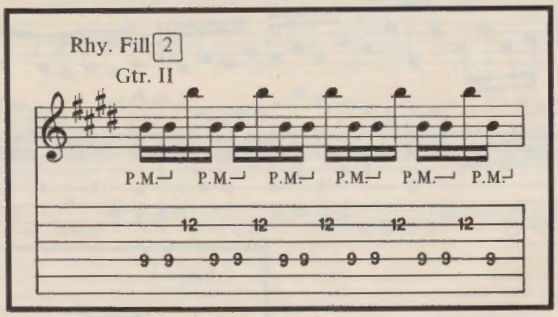
when time— and tide have been?

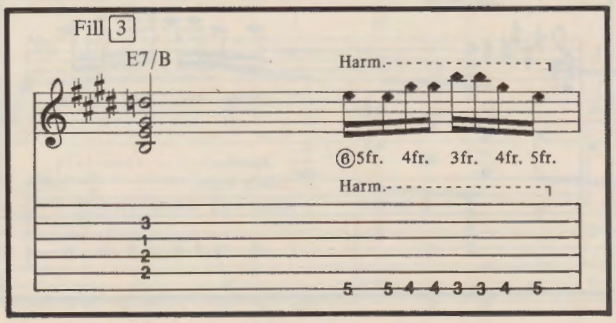
w/Rhy. Fill 2 *(6 times)*

B E7/B (Fill 3) B5 B/F♯ ⑥open E (P.M.)

Soon, I hope that— I— will find— what's







Asus4/B (Fill 4)

⑤4fr. C♯ B5 ⑥open E B5 ⑥open E B5 ⑥open E B5 ⑥open E

(P.M.) (P.M.) (P.M.)

deep with - in my mind, that

Rhy. Fill 1 *(doubled by Gtr. II 8va)*

A/B ⑥open E ⑥5fr. A ⑥4fr. G♯ ⑥2fr. F♯ ⑥open E

To Chorus

won't dis - grace my kind,

Guitar solo

B Full A/B 1/2 H P Full B P

ff Full trem. bar

A/B P P P B Full Full Full A/B

Rhy. Fill 1

⑥5fr. A ⑥4fr. G♯ ⑥2fr. F♯ ⑥open E B

pinch stg. trem.

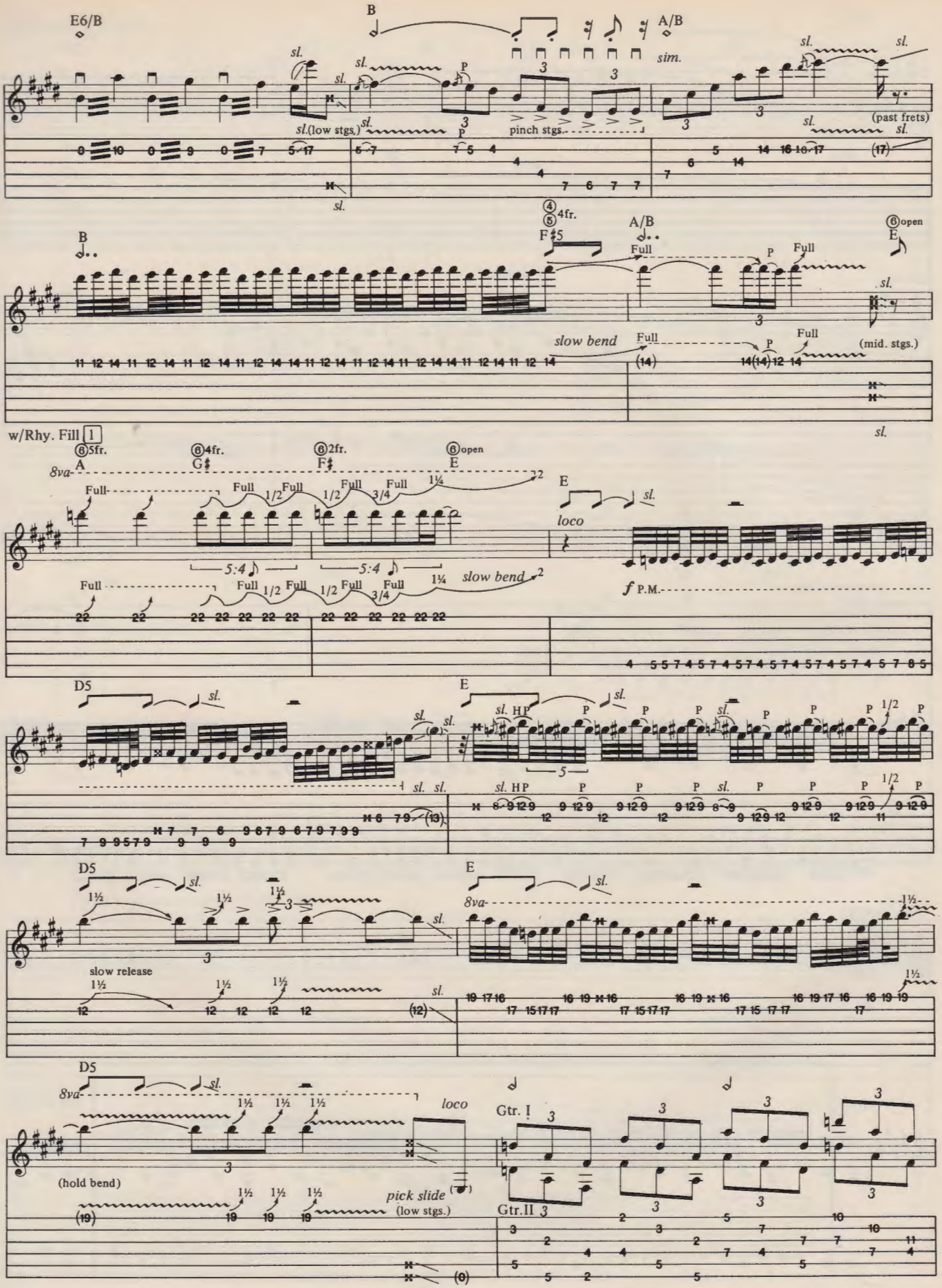
P.M. trem.

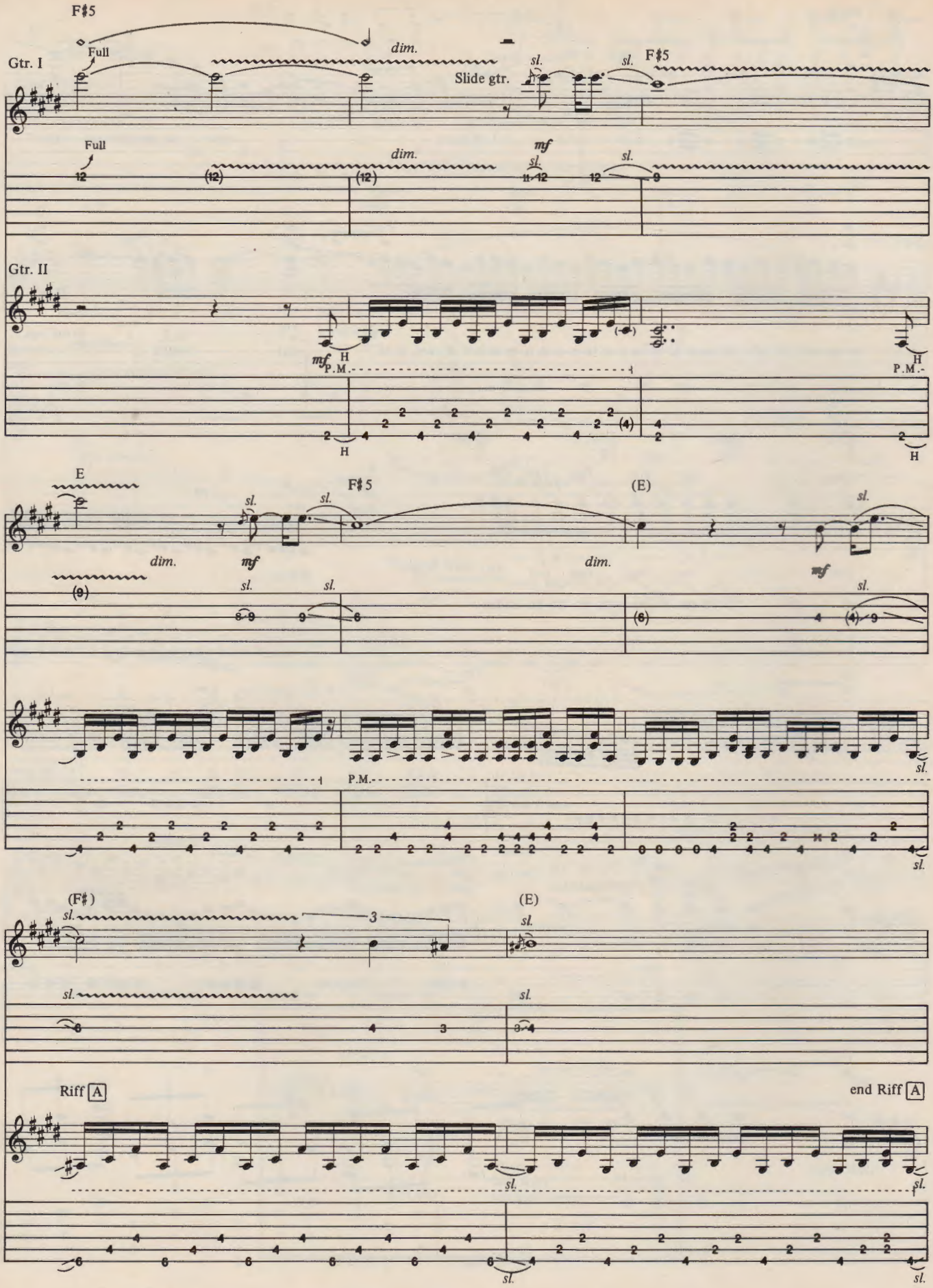
Fill 4

Asus4/B

Harm. ⑤5fr. 4fr. 3fr. 4fr. 5fr.

Harm.


E6/B
B
A/B
sim.
sl.
sl.(low stgs.)
pinch stgs.
(past frets)
4fr.
F♯5
A/B
Full
open
E
slow bend
(mid. stgs.)
w/Rhy. Fill 1
5fr.
A
4fr.
G♯
2fr.
F♯
open
E
8va
Full
1/2
3/4
1¼
5:4
slow bend
loco
f P.M.
D5
E
HP
1/2
1½
slow release
8va
(hold bend)
pick slide
(low stgs.)
Gtr. I
Gtr. II


F♯5
Gtr. I
Full
dim.
Slide gtr.
sl.
F♯5
Full
dim.
mf
sl.
Gtr. II
mf
H
P.M.
E
F♯5
(E)
dim.
mf
(9)
(6)
(4)
P.M.
(F♯)
(E)
3
Riff A
end Riff A

Repeat Riff A *(3 times)*

(F♯) (E) (F♯) (E)

sl. sl. sl. 3 sl. sl. sl. 3

w/Fill 5

(F♯) (E) F♯

slide up gradually

3rd Verse (1st Verse repeated)

Rhy. Fill 3

B A/B B5/F♯ B B/F♯ E B5 E B5 E B5 E B5 E

⑤2fr. ⑥open ⑥open ⑥open ⑥open ⑥open

(P.M.) (P.M.) (P.M.) (P.M.)

f

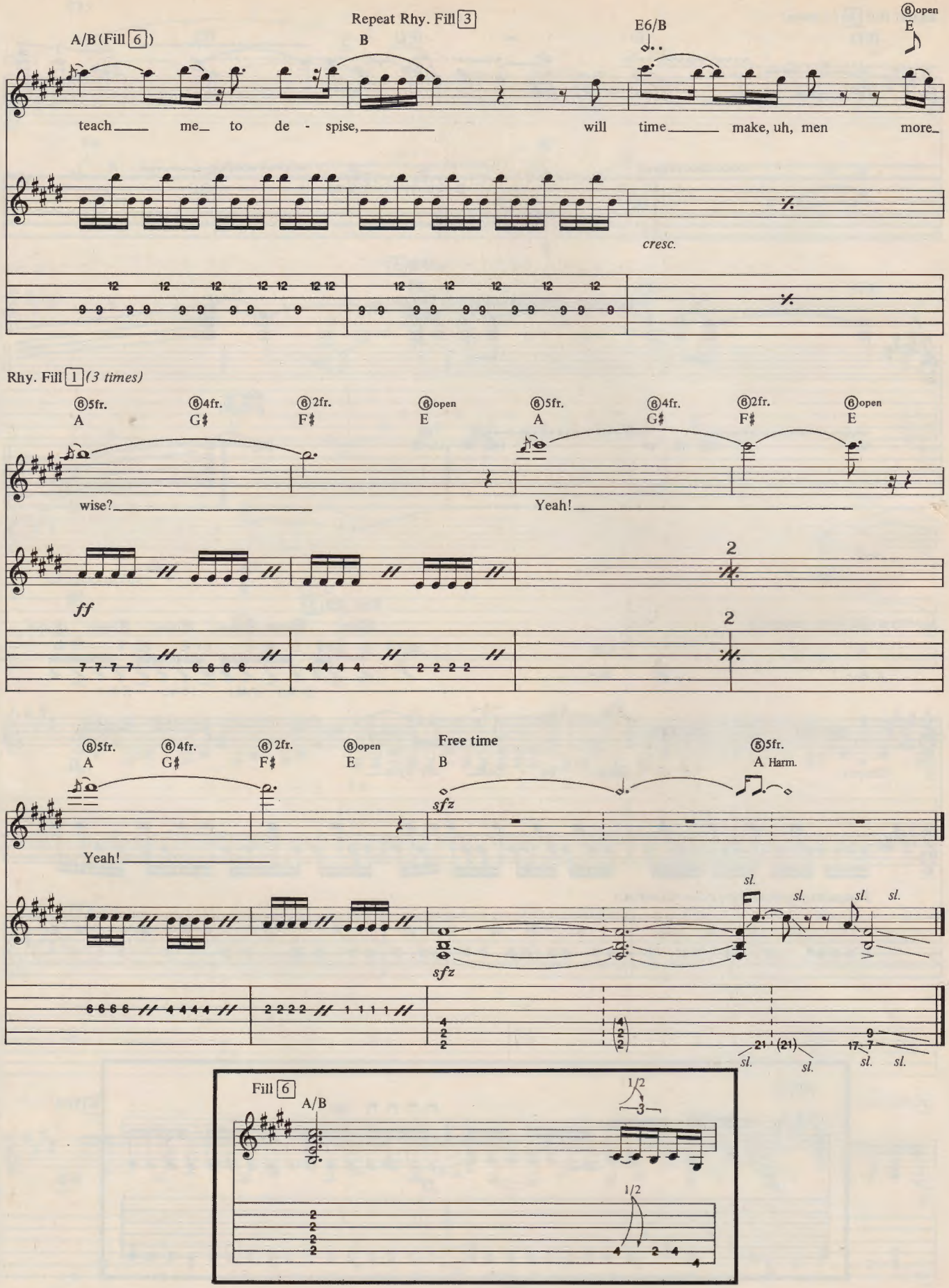
Shapes of things be - fore my eyes just

f (High B's played normally, lower B's w/P.M.)

Fill 5

sim.

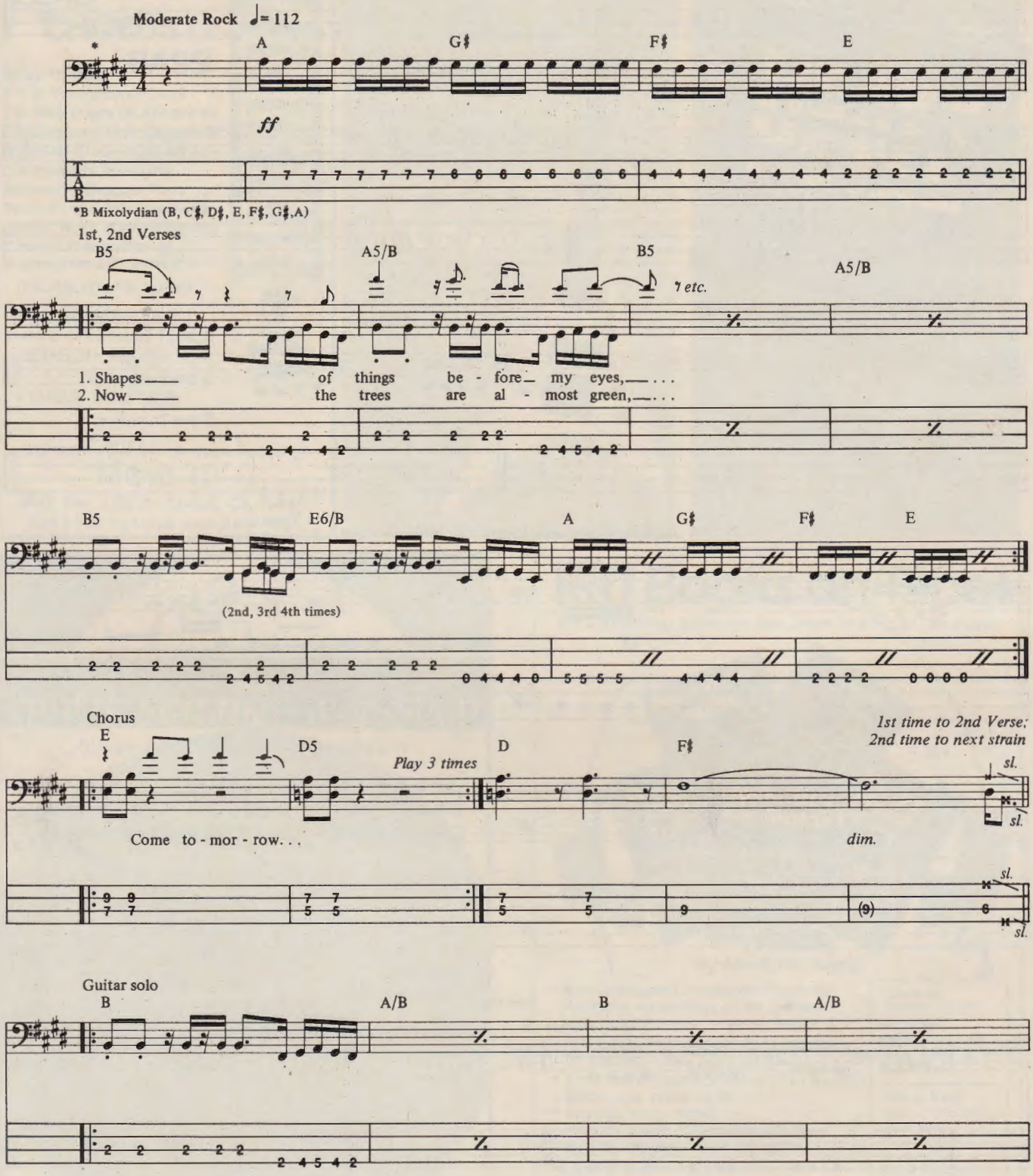
sl. sl. *ff* sl. sl.


A/B (Fill 6)
Repeat Rhy. Fill 3
B
E6/B
⑥open
E
teach me to de - spise, will time make, uh, men more
cresc.
Rhy. Fill 1 (3 times)
⑥5fr. A
⑥4fr. G♯
⑥2fr. F♯
⑥open E
wise?
Yeah!
ff
Free time
B
⑤5fr. A Harm.
sfz
sl.
Fill 6
A/B
1/2

Bass Line for

SHAPES OF THINGS

Words and music by
Keith Relf, Paul Samwell-Smith
and James McCarty



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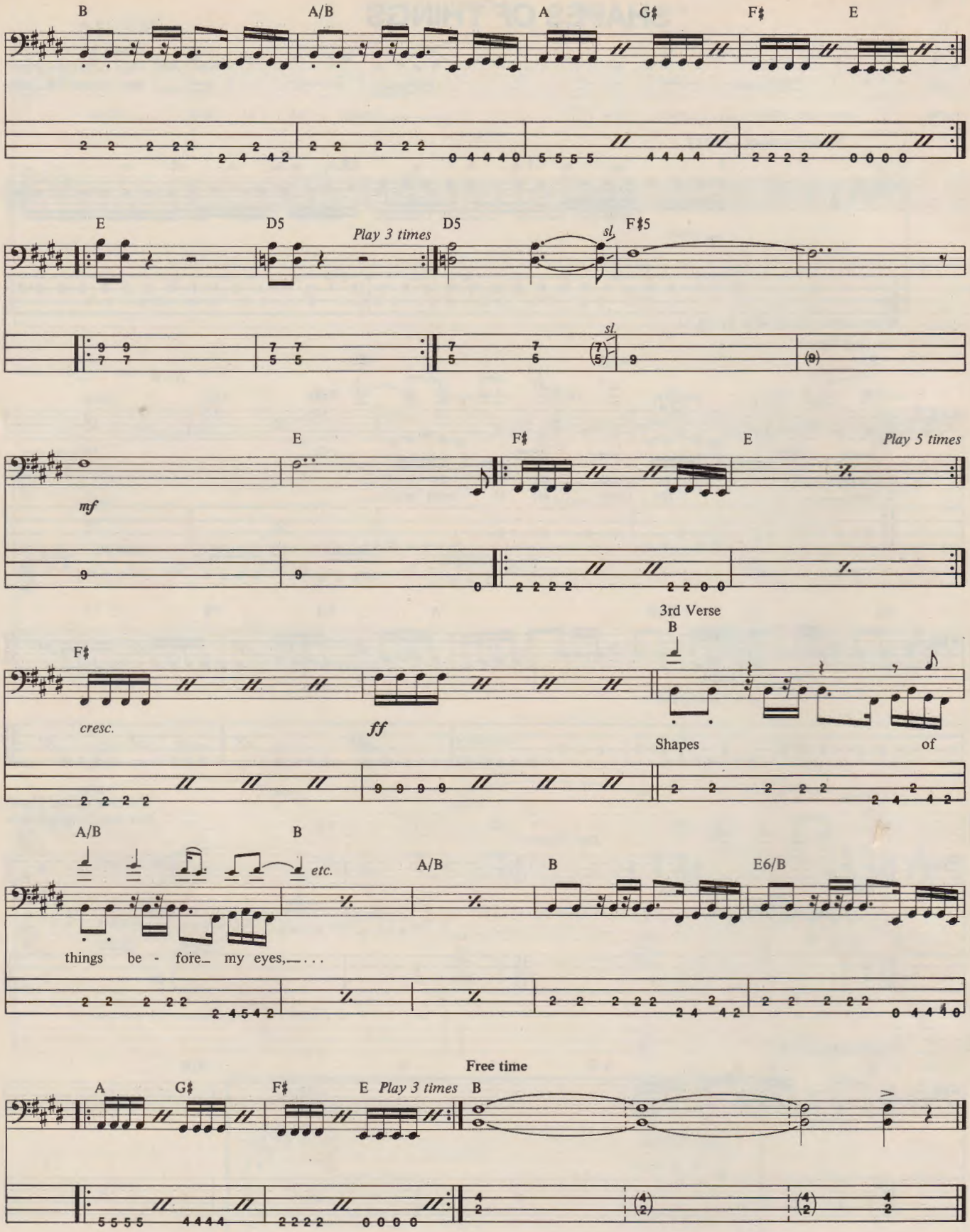
B
A/B
A
G♯
F♯
E
E
D5
Play 3 times
D5
sl.
F♯5
sl.
E
F♯
E
Play 5 times
mf
F♯
cresc.
ff
3rd Verse
B
Shapes
of
A/B
B
etc.
A/B
B
E6/B
things be - fore my eyes,
Free time
A
G♯
F♯
E
Play 3 times
B

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Total enclosed _____

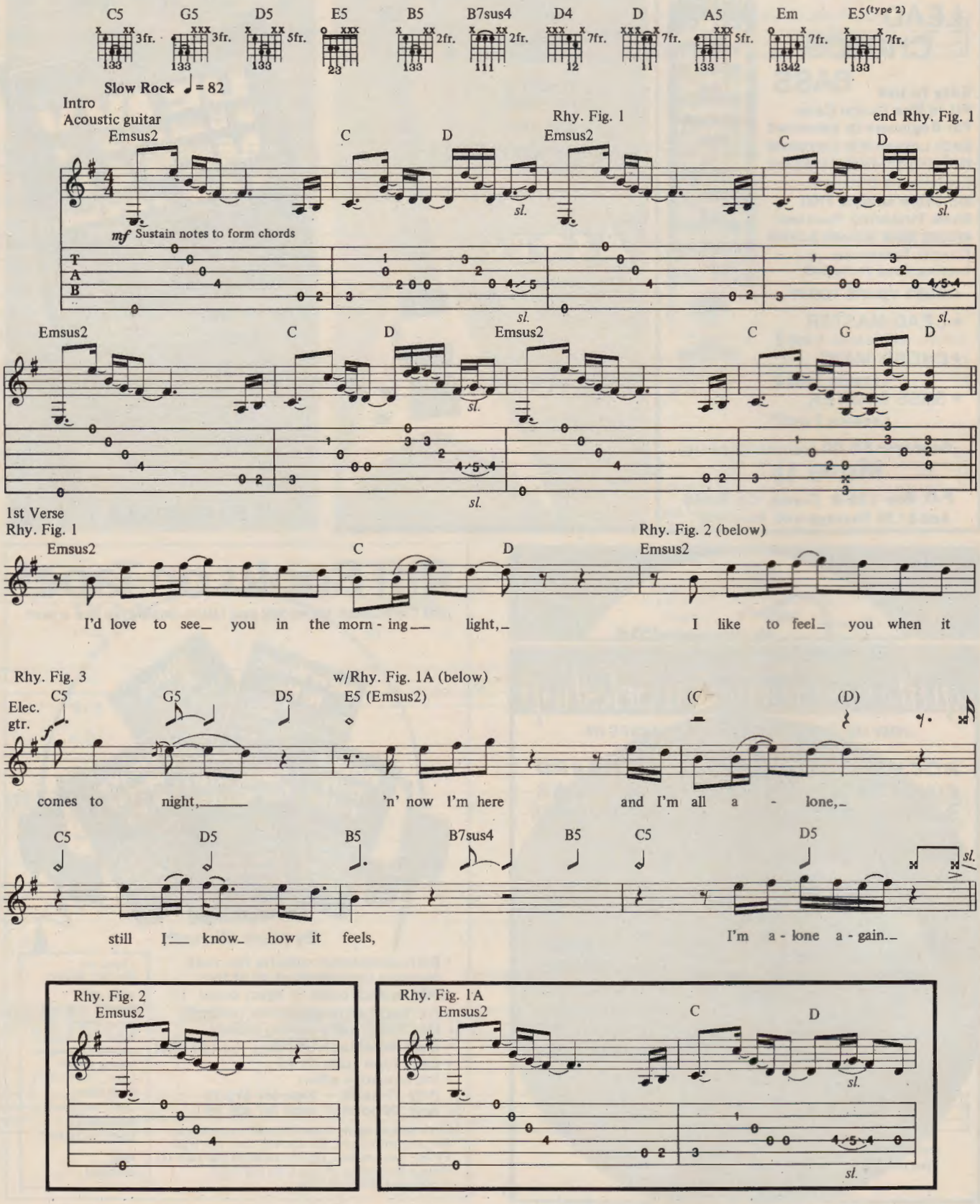
Tabulature Explanation Page 92

ALONE AGAIN

As recorded by Dokken

(From the album TOOTH AND NAIL/Warner Brothers Records)

Words and music by
Don Dokken and Jeff Pilson



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Chorus

Rhy. Fig. 4 w/Riff A

⑥open E E5(type 2) D4 D G5 D5 E G F♯ E E5(type 2) D5 A5 D4 D

(P.M.-------) sl. (P.M.-----) (P.M.---------)

Tried so hard to make you see, but I could-n't find the

w/Riff A

G5 D5 G A5 E E5(type 2) D5 A5 D4 D G5 A5

(P.M.) (P.M.------) (P.M.-------)

words. Now the tears, they fall like rain, I'm a-

Rhy. Fig. 5 end Rhy. Fig. 5

C5 D5 E Em C5 D5 E Em *To Coda*

lone a-gain with-out you, a-lone a-gain with-out you, a-

C5 D5 Rhy. Fig. 1 *(2 times)* Emsus2 C D Emsus2 C D

lone a-gain with-out you.

2nd Verse

Rhy. Fig. 1 Rhy. Fig. 2 Rhy. Fig. 3

Emsus2 C D Emsus2 C5 G5 D5

I said stay but you turned a-way, tried to say that it was me,

Rhy. Fig. 1A

E5 (C) (D) C5 D5 B5 B7sus4 B5

'n' now I'm here and I've lost my way, now I know how it feels,

D.S. al Coda Coda

C5 D5 C5 D5 B5 B7sus4 B5

I'm a-lone a-gain lone a-gain with-out you, a-

Guitar solo

C5 D5 E5 C5 ④5fr. G D5

lone a-gain with-out you.

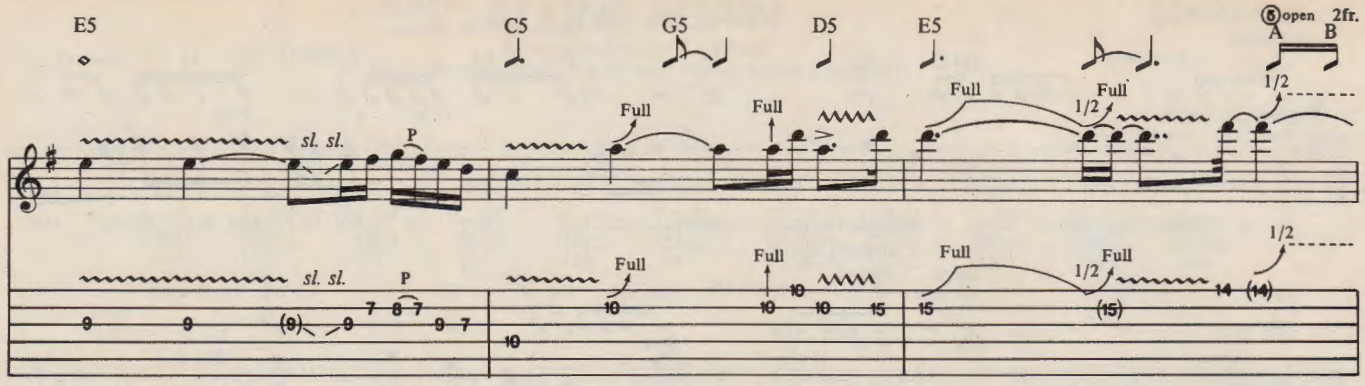
rit. *a tempo* Full

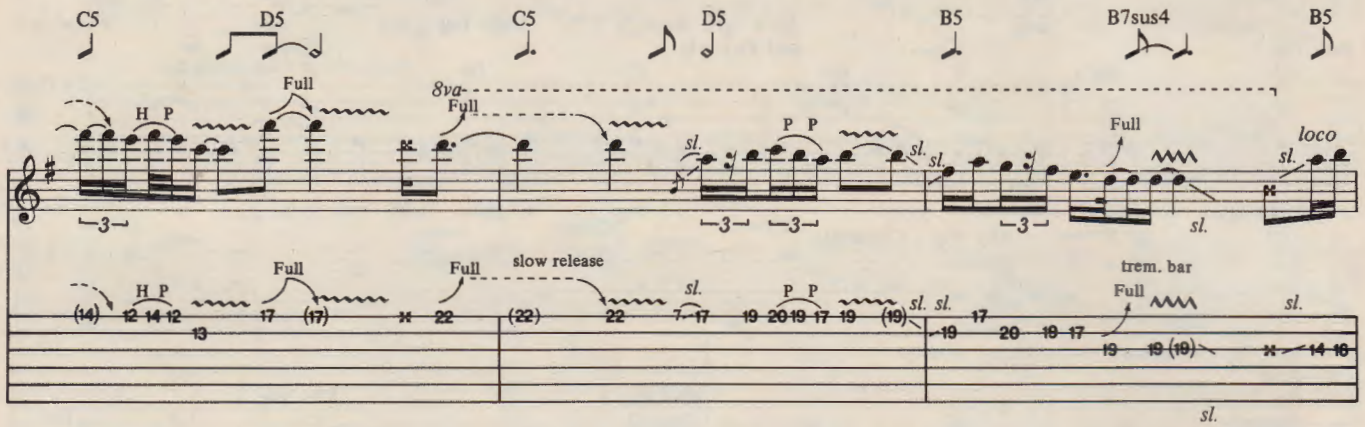
f pick sl. sl. sl. sl. P Full H P sl.

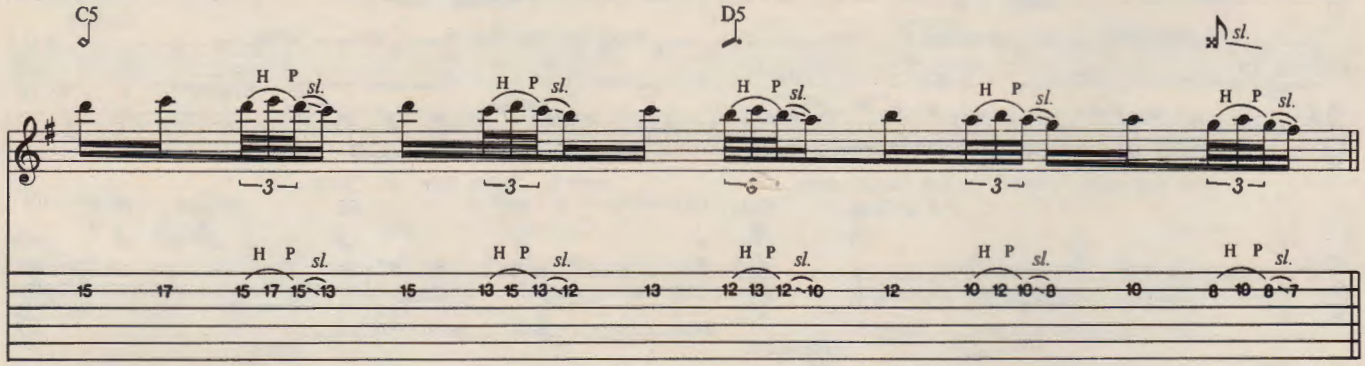
sl. sl. sl. sl. P H P sl.

Riff A

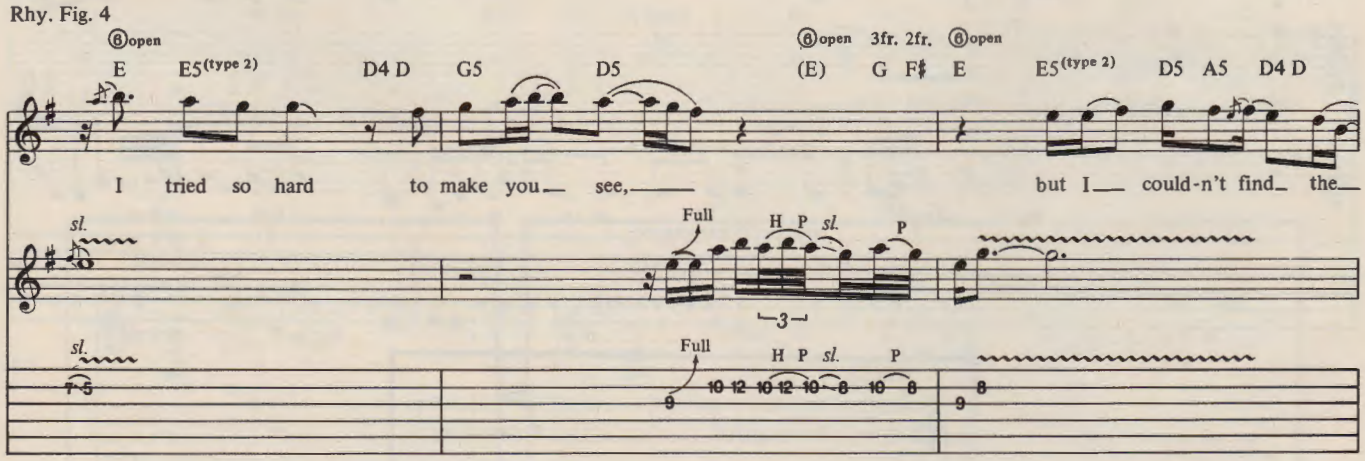
5 4

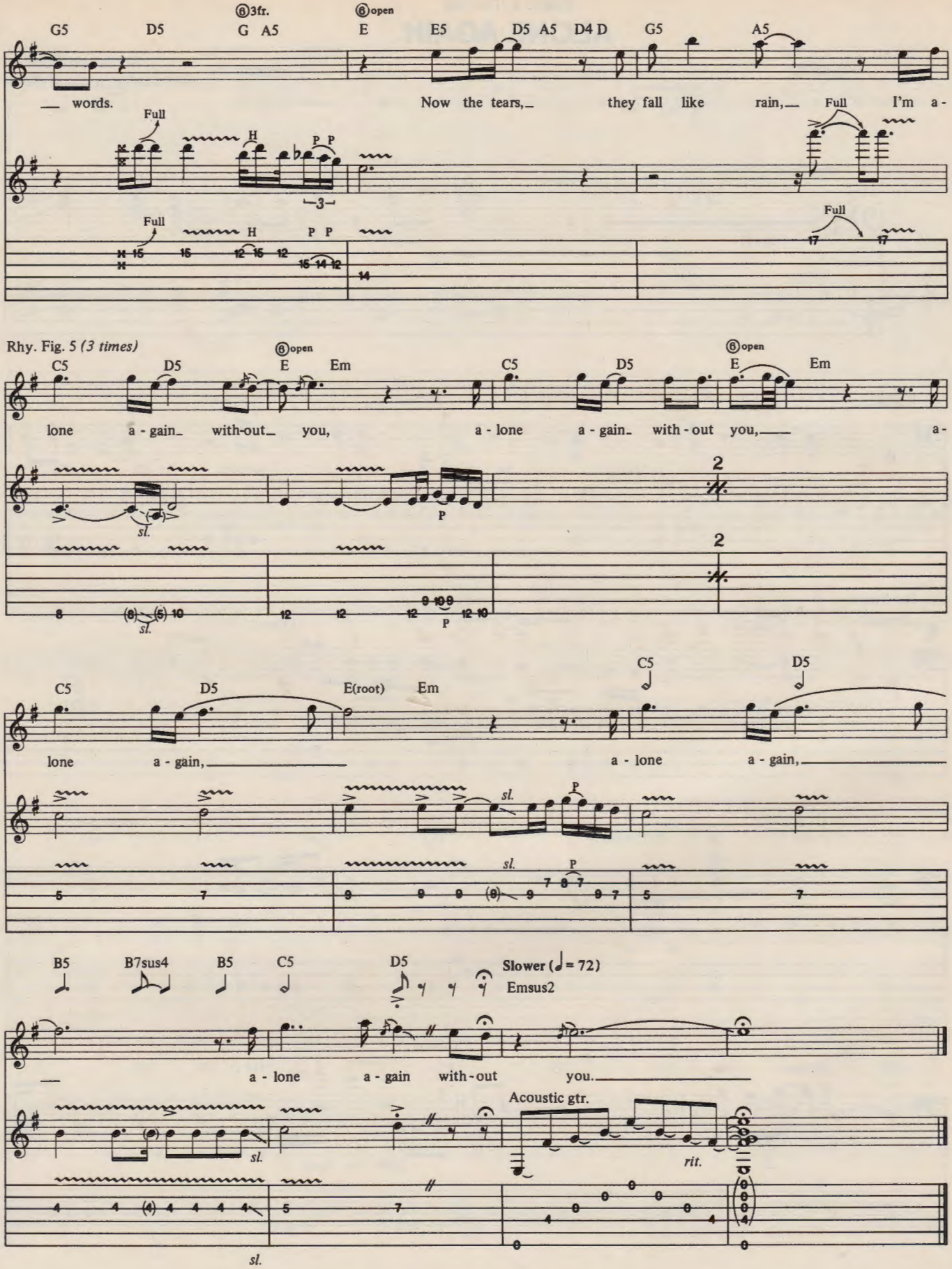






Chorus
Rhy. Fig. 4

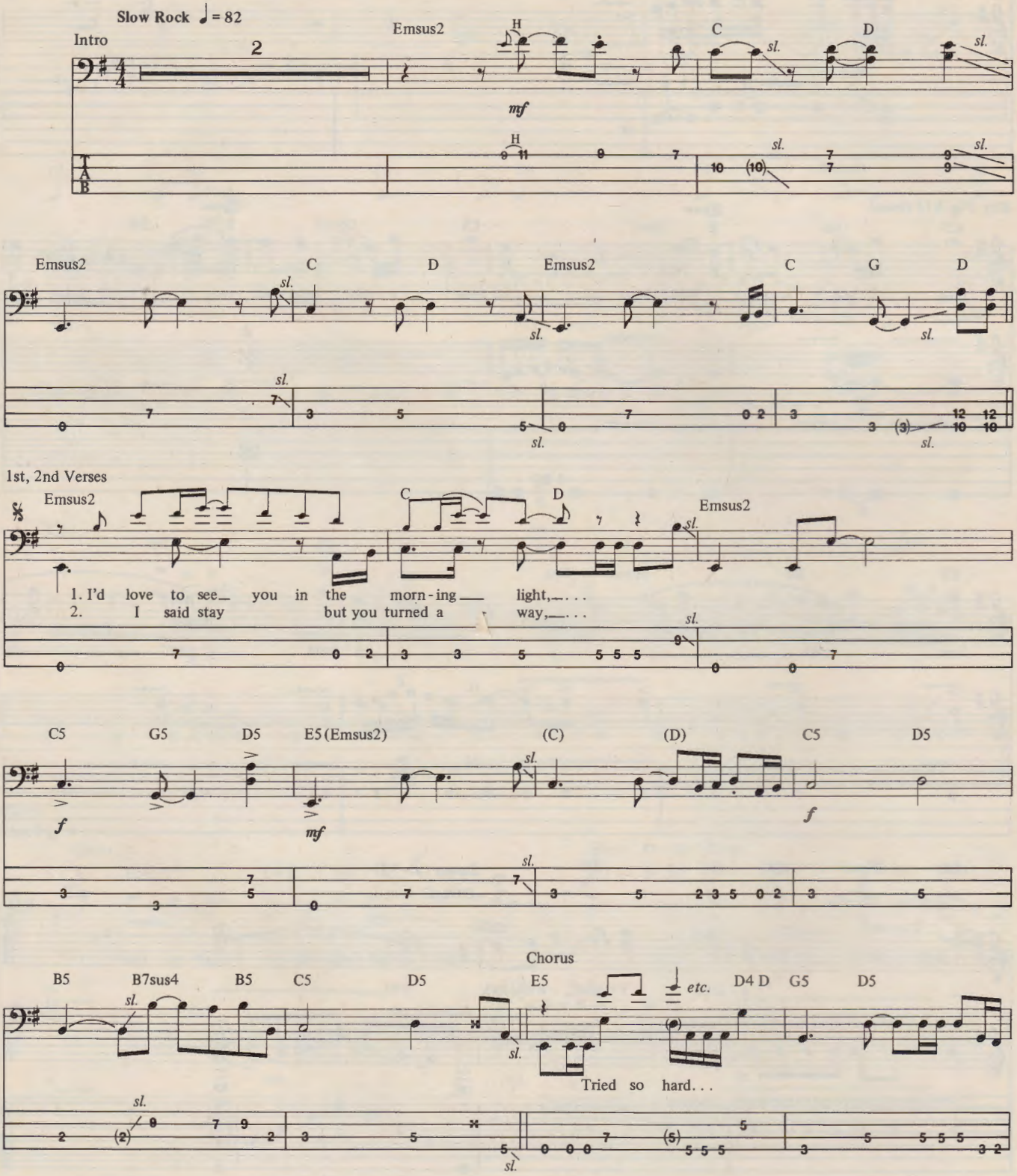



G5 D5 G A5 E E5 D5 A5 D4 D G5 A5
words. Now the tears, they fall like rain, I'm a-
Full
Rhy. Fig. 5 (3 times)
C5 D5 E Em C5 D5 E Em
lone a-gain with-out you, a-lone a-gain with-out you, a-
sl.
C5 D5 E(root) Em C5 D5
lone a-gain, a-lone a-gain,
B5 B7sus4 B5 C5 D5
Slower (♩= 72)
Emsus2
a-lone a-gain with-out you.
Acoustic gtr.
rit.

Bass Line for

ALONE AGAIN

Words and music by
Don Dokken and Jeff Pilson



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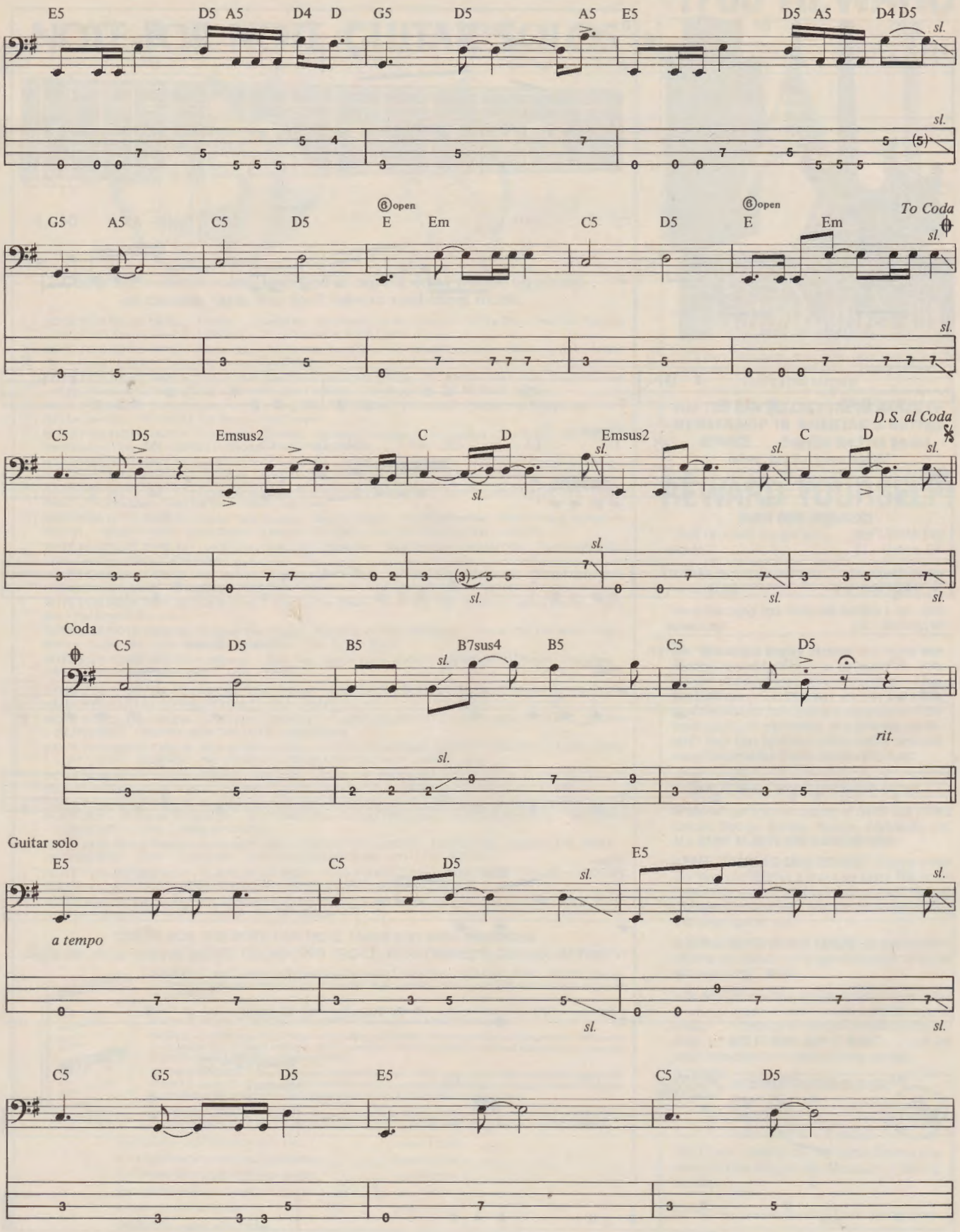
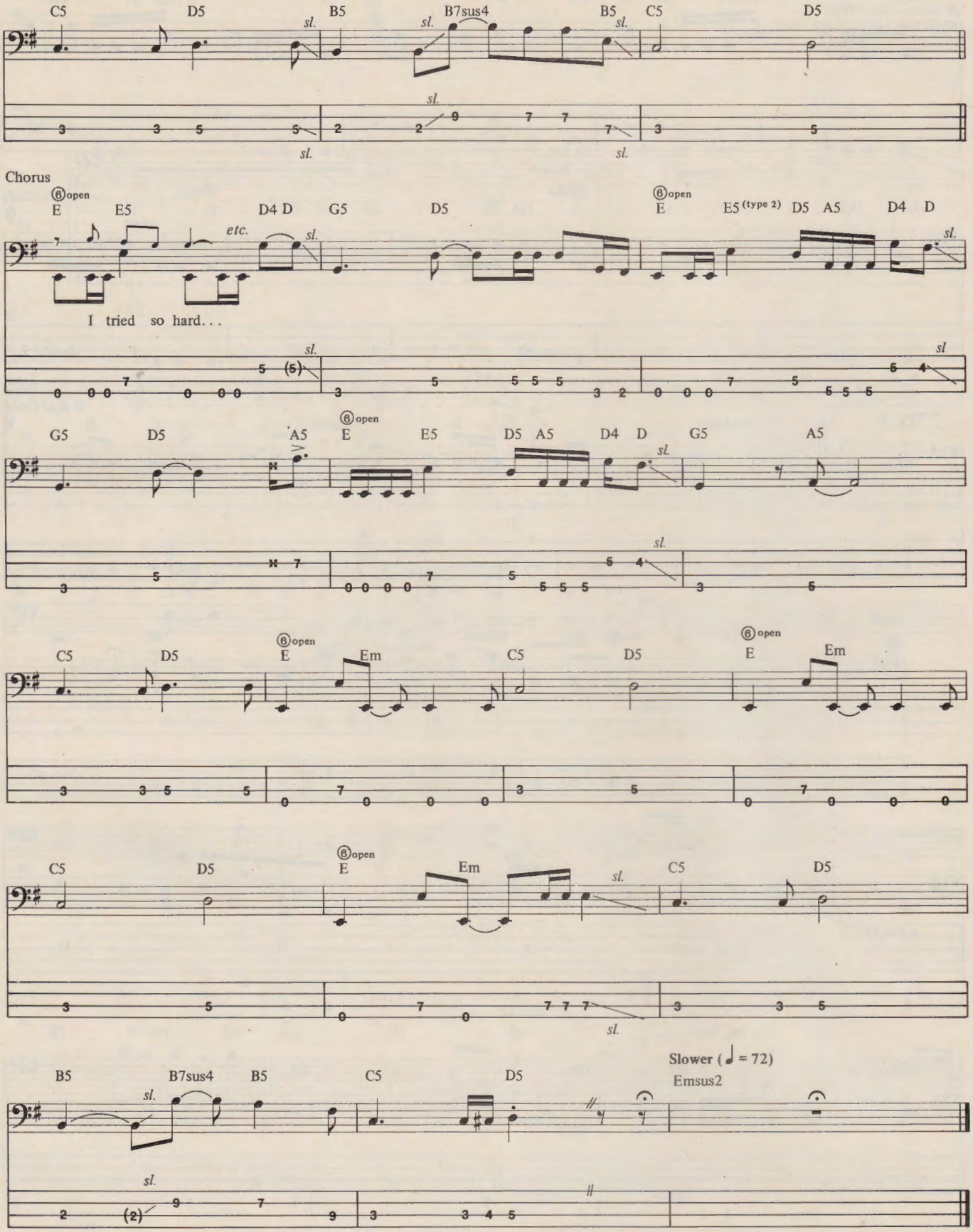
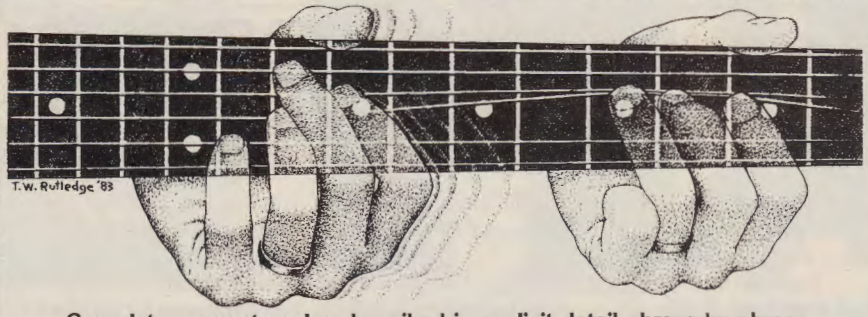

E5 D5 A5 D4 D G5 D5 A5 E5 D5 A5 D4 D5
sl.
G5 A5 C5 D5 E Em C5 D5 E Em
6 open
To Coda
C5 D5 Emsus2 C D Emsus2 C D
D.S. al Coda
Coda
C5 D5 B5 B7sus4 B5 C5 D5
rit.
Guitar solo
E5 C5 D5 E5
a tempo
C5 G5 D5 E5 C5 D5


C5 D5 B5 B7sus4 B5 C5 D5
sl.
Chorus
⑥open
E E5 D4 D G5 D5 E5 (type 2) D5 A5 D4 D
etc.
I tried so hard...
G5 D5 A5 E E5 D5 A5 D4 D G5 A5
C5 D5 E Em C5 D5 E Em
Slower (♩ = 72)
Emsus2

NOTE-FOR-NOTE GUITAR SOLOS



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- ☐ **NOTE FOR NOTE TAPE 2** – Purple Haze – Hit Me With Your Best Shot – Whole Lotta Love – Rock And Roll – Mother Mary – Coast To Coast – Sultans Of Swing – Hotel California
- ☐ **NOTE FOR NOTE TAPE 5** – Runnin' With The Devil – You Really Got Me – Ain't Talkin' 'Bout Love – Feel Your Love Tonight – Revelation (Mother Earth) – Blackout – Back In Black – Maniac – Don't Tell Me You Love Me
- ☐ **NOTE FOR NOTE TAPE 6** – Jump – Top Jimmy – Hot For Teacher – Photograph – Armed And Ready – Iron Man – No One Like You – Number Of The Beast – The Trooper
- ☐ **NOTE FOR NOTE TAPE 7** – Crossroads – Freebird – Stairway To Heaven – Heartbreaker – The Rover – All Along The Watchtower – Foxy Lady – Johnny B. Goode – Black Magic Woman
- ☐ **NOTE FOR NOTE TAPE 12** – On Fire – Ice Cream Man – Bottoms Up – Beautiful Girls – Push Comes To Shove – Hear About It Later – Rainbow In The Dark – Cum On Feel The Noize – Bark At The Moon – Round And Round
- ☐ **NOTE FOR NOTE TAPE 13** – Texas Flood – Love Struck Baby – Pride And Joy – Couldn't Stand The Weather – Scuttle Buttin' – Tin Pan Alley – Stray Cat Strut – Rock This Town
- ☐ **NOTE FOR NOTE TAPE 14** – Honky Tonk Women – Gimmie Shelter – Midnight Rambler – Bitch – Can't Ya Hear Me Knockin' — While My Guitar Gently Weeps – Taxman – Get Back – And Your Bird Can Sing – Let It Be
- ☐ **NOTE FOR NOTE TAPE 15** – Last In Line – Holy Diver – Battle Axe – Back For More – Wanted Man – Freewheel Burning – Into The Fire – Rock 'N' Roll Rebel
- ☐ **NOTE FOR NOTE TAPE 17** – Red House I – Star Spangled Banner – Hey Joe – I'm Goin' Home – Comfortably Numb – Dazed And Confused I – Black Dog – Moby Dick – Sunshine Of Your Love – Reeling In The Years
- ☐ **NOTE FOR NOTE TAPE 18** – Lay It Down – Turn Up The Radio – Tooth And Nail – D.O.A. – Sister Christian – Black Star – Far Beyond The Sun
- ☐ **NOTE FOR NOTE TAPE 19** – Highway Star – Lazy – Knocking At Your Back Door – Smoke On The Water – Rock Bottom – Lights Out – Communication Breakdown – Train Kept A Rollin'
- ☐ **NOTE FOR NOTE TAPE 20** – La Grange – Blue Sky – Sweet Home Alabama – Flirting With Disaster – Aqualung – Cocaine – Hideaway – White Room – Layla – Badge
- ☐ **NOTE FOR NOTE TAPE 21** – 5150 – Good Enough – Why Can't This Be Love – Get Up – Dreams – Summer Nights – Love Walks In – I Am A Viking – I'll See The Light Tonight
- ☐ **NOTE FOR NOTE TAPE A** – ERUPTION – SPANISH FLY – AIN'T TALKIN' 'BOUT LOVE – BEAT IT – JUMP – PANAMA – MEANSTREET – RUNNIN' WITH THE DEVIL – CATHEDRAL
- ☐ **NOTE FOR NOTE TAPE B** – FLYING HIGH AGAIN – OVER THE MOUNTAIN – DIARY OF A MADMAN – I DON'T KNOW – CRAZY TRAIN – BELIEVER – MR. CROWLEY – REVELATION (MOTHER EARTH) – DEE
- ☐ **NOTE FOR NOTE TAPE C** – PURPLE HAZE – ALL ALONG THE WATCHTOWER – FOXY LADY – VOODOO CHILD (SLIGHT RETURN) – THE WIND CRIES MARY – LITTLE WING – STAR SPANGLED BANNER – RED HOUSE I
- ☐ **NOTE FOR NOTE TAPE D** – DAZED AND CONFUSED I – SINCE I BEEN LOVIN' YOU – ACHILLES LAST STAND – MOBY DICK – STAIRWAY TO HEAVEN – HEARTBREAKER – GOOD TIMES, BAD TIMES – BLACK DOG – THE ROVER – WHOLE LOTTA LOVE – ROCK AND ROLL
- ☐ **NOTE FOR NOTE TAPE E** – ROCK BOTTOM – TOO HOT TO HANDLE – LIGHTS OUT – ARMED AND READY – MOTHER MARY – COAST TO COAST – ONLY YOU CAN ROCK ME – INTO THE ARENA
- ☐ **NOTE FOR NOTE TAPE F** – ISLAND IN THE SUN – TOO YOUNG TO DIE, TOO DRUNK TO LIVE – GENERAL HOSPITAL – JET TO JET – KREE NAKOORIE – HIROSHIMA MON AMOUR – EVIL EYE
- ☐ **NOTE FOR NOTE TAPE G** – CROSSROADS – SUNSHINE OF YOUR LOVE – HIDEAWAY – COCAINE – WHITE ROOM – LAYLA – BADGE – WHILE MY GUITAR GENTLY WEEPS

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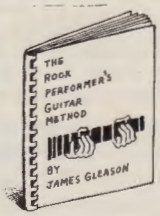

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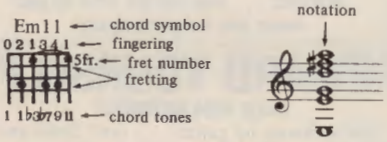
GUITAR SECRETS

"BUILDING CHORDS BY EAR" #6
by Steve Vai

In the midst of all the great noises, effects and runs that accompany linear-type playing, it's possible for guitarists to neglect their chordal studies. This month's column is dedicated to the construction of chords for your chordal vocabulary. I suggest that all new chord forms you come across be written down in chord tablature and memorized. Here's an example of chord tablature.



Here are some experiments to fatten up your chord dictionary. Start by playing a chord, any chord you are familiar with. Then take any finger and move it either up or down a fret. If it sounds good, write it down and memorize it. Heck, you can even write a song with it. If it doesn't sound good, try moving another finger. You can see the countless millions of chords you can construct this way. Here are examples of a few.

Start with a D bar chord in the 5th position. The notes are D, A, D and F♯. Now at random, move a note here and there. Start with lowering the F♯ to an E, making an E2 chord. As you change, find comfortable fingerings. Now raise the A to a B. That's a D69 chord. Add an A on top, and drop the D on the G string to a C♯. That's a Dmaj7 69. Now add a B (the one on the E string) in the bass. That makes it a Bm11. Pull the B off the bottom and play the E string open. That's an E13(no 3rd). Raise the whole thing up two frets, etc.

You don't have to know the names of these chords, although it's nice to learn how to name them.

Try it with restricting yourself to three notes per chord; then try four notes per chord. Try using only certain strings, etc. String a whole bunch of these chords together, move the positionings and basically just experiment. You'll never get bored.

The "voicing" of a chord refers to the order of the notes in relation to the scale. For example, a G chord in open position is voiced (from bottom to top) 1, 3, 5, 1, 3, 1. This means the first note of the chord is the first note of the G major scale, the second note of the chord is the 3rd scale degree, the 3rd note of the chord is the 5th scale degree, and so on.

Another way to come up with chords you've never played is to write down a series of numbers and use them as a voicing to a chord. Take the numbers 1, 3, 6, 5. That spells out a major 6th chord. Use a string of numbers like a telephone number—747-1369. If you were to play all these notes in this order, it wouldn't sound too good. As a matter of fact, there aren't even seven strings on the guitar. So take the last four numbers. That spells out a nice chord. From there you can alter it to find that lost chord you so earnestly seek. Some people bet lotteries in this fashion; we build chords. ■

BASS SECRETS

ALTERNATE TUNINGS
by Billy Sheehan

To get an extra low note that people will notice in a dramatic way, detune your E string down to D. All you have to do is remember that any fingering you do on your E string is now two frets up from what it once was. You can then play octaves by plucking the open D string and the open E string, which now sounds a D note. Put your fretting fingers in the same fret for both strings and wander at will with octaves. I use a lever called the Hipshot D-Tuner to get that low D. It fits on almost any bass with only a screw driver. Since it costs about $40 you may want to look into it.

When you hit all four open strings with the bass tuned to the standard E, A, D and G it's not all that useful in a musical context. But if you detune your E string down to D and your G string up to A, you get the notes D, A, D, A and the D5 chord, which is a heavy metal standard. Barre this chord and move around the neck to see what you get. Once you get used to changing your fingering around, you can play a lot of lines as well. If you do the same fingerings that you normally play, but with different tunings, you will come up with totally new things. It will help you learn a little more about the instrument and take you into new areas of melody.

Cellos and violins are tuned to 5ths rather than 4ths and if you tune your bass in 5ths you will get a much wider range on the instrument. Learn some cello parts and you'll have a unique approach to the instrument. Or take a lesson from blues players and slide guitar players who tune all of their strings to open chords or perhaps just change the tuning of the A and D string. No one I know has been experimenting with that idea on the bass, including myself. Here is something wide open for some new kid to claim as his own, become amazing at, and start writing a column in **GUITAR For The Practicing Musician**. ■

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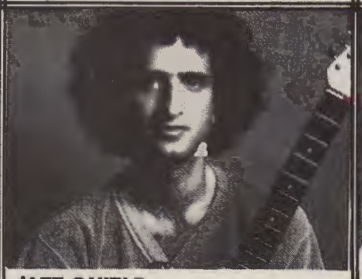

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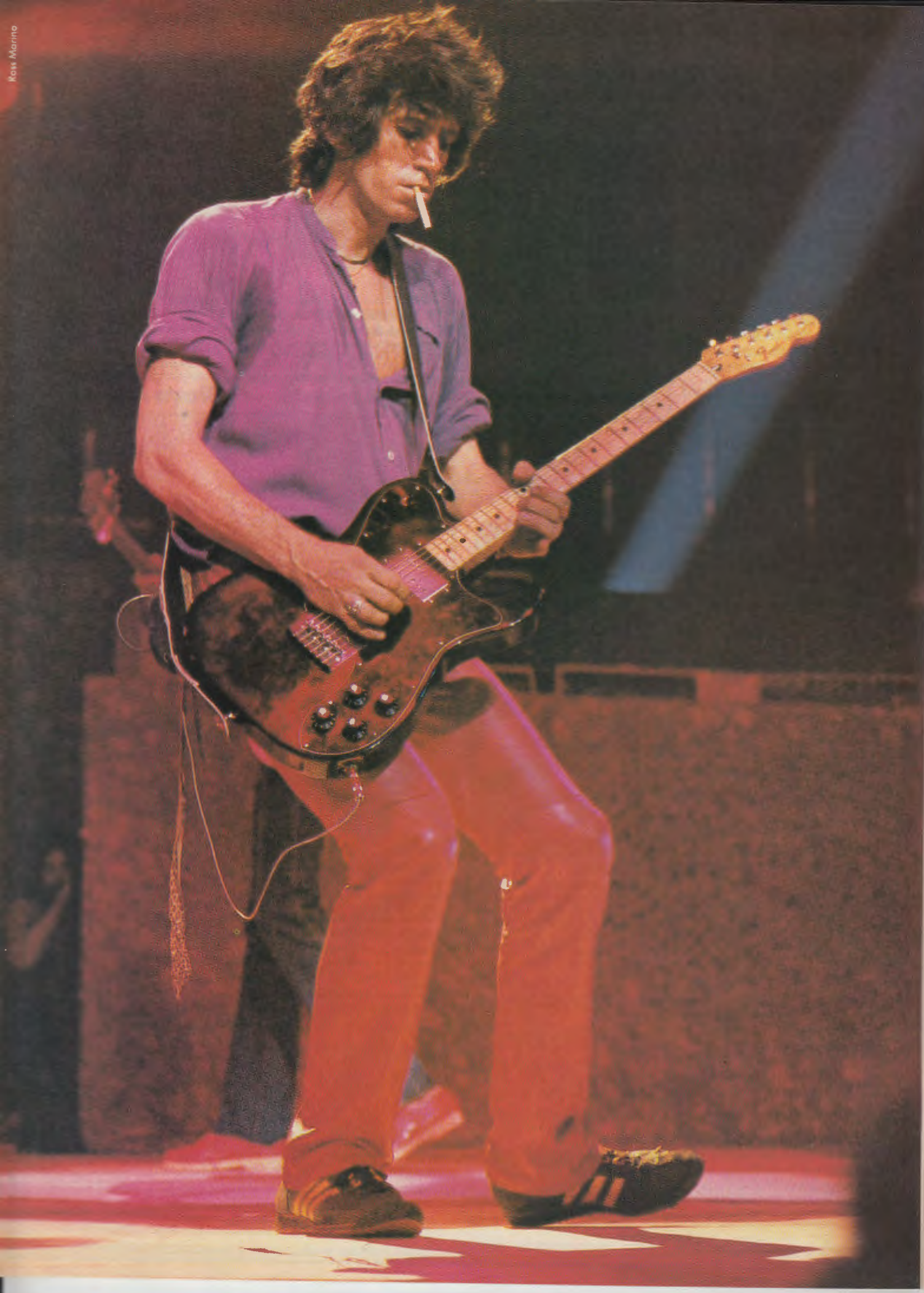
Ross Marino

KEITH RICHARDS

GLIMMERINGS OF IMMORTALITY

By Bruce Pollock

Like a politician on the podium, whistlestopping across the boondocks on a flatbed, Keith Richards has his share of timeless bromides, comfortable answers his tongue slips into after years in the public eye. In the midst of a searing query, or a deft, seven-tiered multiple choice essay question, you can pick them off like sand fleas.

"My first job is to turn the band on."

"When we go into the studio we spend the first few hours just playing the Buddy Holly songbook."

"I have a good feeling about this new album . . ."

"People haven't covered our songs too much, but I take that as a compliment. You don't really hear versions of *Heartbreak Hotel* either. What it means is that your version is pretty much seen as the ultimate."

"More than half the people running record companies are just executives, guys who can sell a whole lot of baked beans. To them a record is just another unit. They couldn't care less about music."

The story about waking up in the middle of the night with the riff for *Satisfaction* is a chestnut, as is his well-documented affinity for the acoustic guitar. "I firmly believe that there ain't a good guitarist around who just plays electric guitar. You can do a lot of tricks on the electric, but as much as I love to play it, a guitarist can keep his chops together on an acoustic, where there's no tricks like sustain. It keeps your wrists and fingers strong. You can't fake it with feedback. You just have to play the thing."

Perhaps his opinion of heavy metal has also made the rounds. "I hate heavy metal," he said. "It just bores me to tears. It sounds like this plane we have in England, with fifteen engines on each wing. It was designed for fantasy. When they built it, it did a great job of charging down the runway, but it never took off."

Certainly you don't think his attitude about the new album, **Dirty Work**, is a freshly-minted burst of enthusiasm, prodded out of him by the reporter's perspicacity or intuition. "Instead of working old formulas here," I noted about the title cut, "it looks like you're adding a few new ones. It could be the sound for the Stones in the 90s." I was falling right into his trap, I sensed, buttering him up with an easy one, but how could I resist? He was such a friendly, elfin sort of guy, smiling at me like a rock 'n' roll Dudley Moore.

"My favorite theme at the moment is that after all these years, rather than just marking time, the Rolling Stones are in the unique position of seeing if we can get this thing to grow with us. Rock 'n' roll is just about the same age as we are, so nobody's really had the chance to take it this far, not as a band anyway. All of the kings are dead—Elvis, Buddy, Otis Redding. Maybe the most obvious example of how a guy can play a guitar in pretty much the same form as what rock 'n' roll is based on and make it grow up and mature in an interesting way, is Muddy Waters. So for the Stones one of the most interesting things is to see how rock 'n' roll grows up, and see if we can grow it up with us."

So how do you pierce this polished exterior? How do you mine new territory on the much-plowed fields of Rolling Stone history, myth and nuance? The answer proved simple, as obvious as the glimmer in Keith's eyes. So, fans of their rabble-rousing exploits, look elsewhere. Strings and picks fanatics, turn the page. For herein rhythm-cruncher supreme turns orator, nasty scourge of the earth becomes sage, as Keith agrees to expound at length on one of his most overlooked yet favorite subjects: songwriting. With a catalogue of million sellers as vast as it is unrelenting, surely the Stones' output ranks up there with the best that solid rock has produced. No need to give these monsters names, because for twenty years we've welcomed them into our kitchens and bedrooms and hot rods, one after another, chiseled gems of the form, consistently on the mark, lyrically compelling, absolutely rock 'n' roll.

"The hardest thing to write is a really good original rock 'n' roll song," Keith said, "because the form is musically very limited. So much depends on the feel and the enthusiasm of the playing.

Lindsay LeBrecht

The song is virtually almost an equal partner to the performance. Then there's that indefinable thing that makes rock 'n' roll what it is; that thing that somehow gets in there and nobody knows how."

As a songwriter, Keith Richards is first and foremost a guitarist. "To me songs come out of being a musician, playing. Personally, I cannot write to poetry, rhymed couplets and things like that. I can write a song out of a chord sequence, a riff, and eventually come up with lyrics to fit onto it, but the other way around, no way. The important thing to me is to sit down with an instrument. You might spend three, four hours going through the Buddy Holly songbook, and then out of nowhere there'll be a little crash, and there it goes. All it takes is a split second. It might be an accident, a mistake that sets you off. It's a matter of sitting down and playing, more than with any definite intention to write. All you've got to do is be receptive and recognize it when it happens, because it can come from the weirdest angles. Rarely do I write a song totally by myself. Even if I actually do write it by myself, I always like to have someone around just playing along with me, saying, yeah, yeah. I'm a band man, a group man. I can't sit there alone in a room and say, it's songwriting time—ding, ding, ding."

In a very real sense, Keith views the songwriting experience as somewhat metaphysical, although he'd be the last to put such a label on it. "I never think I have to put anything down," he said. "I never care if I have it on tape, or if the tape runs out and the song disappears, because they all come back eventually. I've written songs and lost them and found them ten years later. Once it's there, it's there; it's just a matter of how long it takes before it comes back out again. I find the more I play, the more I'm into it, the more the songs pour out. I don't have a problem with being non-prolific. That's all psychosomatic. Music isn't something to think about, at least initially. Eventually it's got to cover the spectrum, but especially with rock 'n' roll, first it has to touch you somewhere else. It could be the groin; it could be the heart; it could be the guts; it could be the toes. It'll get to the brain eventually. The last thing I'm worried about is the brain. You do enough thinking about everything else."

In the studio, Keith relies on the rest of the Stones for valued collaboration. "When we're doing an album, I come in with a handful of riffs and some songs. One or two will be fairly well-defined. Others it would be, this could be dynamite for the Stones, but I have to wait until I get them in the studio and all together in order to really find out. I can't take it any further by myself as a song or a structure or an idea until I've got their input on it. On *Dirty Work*, for instance, we had the hook. The bridge didn't come until we were in the studio trying out various ways of breaking it up in the middle, trying to find something that wouldn't be too obvious. I decided, let's just go Jamaican and turn the beat, and suddenly everybody looks around and says, yeah. And

Joseph Stevens

that's the way a song is made. It's in the studio that you get those final things that give it something extra."

Songs can also die a death under the caustic glances of his bandmates. "If there's no kiss of life, there's nothing you can do," Keith said. "If everybody walks off to the toilet, then you know you've got to drop that one and go on to something else. But when you just sort of pick up your guitar when the studio is virtually empty, people are telling jokes in the back room or playing dominoes, and then within two or three minutes they drift back, they pick up their instruments and begin whacking away, you know they're into it.

"What a songwriter loves more than anything is a sequence that comes with a hook. Once you get that, you try to expand it. You've got a hook and the first verse, you start to think of the second verse, how to expand the idea. Or do you want to turn it around? Do you want to leave it ambiguous, or do you really want to make a certain kind of point? Bobby Womack and Don Covay have been writing songs even longer than I have. Ronnie has a great tape of them writing songs together one night, and it's ten minutes of chords and a first verse, and then this incredible conversation of: 'Yeah, but she's gonna . . . or, is she gonna be the one with him or is he gonna . . .?' And there's a whole soap opera going on. It's like writing a movie script. 'Well, he wouldn't do that because he's got to come back, and that's why you're saying . . .' One of the great things about writing songs is to leave a certain area vague. Even if you're being as specific as you possibly can, somebody else is going to take it totally the other way

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anyway. It all depends on what they were doing when they heard it."

Keith works differently with Mick than he does with Ron Wood. "When Ron and I sit down together to play, we're two guitarists, whereas with Mick and I there's maybe more of an idea in our heads that what we're after is a song at the end of what we're doing. When

Mick comes in with a song, usually he's got it worked out pretty much. He may need a bridge to be written, or a different beat, or turn it around a little bit. Over our whole period, maybe 50% of the time he writes the lyrics and I write the melody. But that's a far, far too simplistic explanation. We write in every conceivable combination of ways. It's really an incredibly elastic arrangement, especially when you're writing with a partner for a band, a specific unit, rather than just writing a song to see who you could sell it to. Some songs hang out for years before we feel happy with them and resurrect them and finish them off. Others, in two takes they've come and gone and you've got to relearn it off your own record to play it later. It happened so quickly you've forgotten how it went. In a way I'm like a guitar maker. Some songs are almost at the end, others are hanging there waiting for that special coat of paint—you can't find the right color for them right now. Lots of times you think you've written four different songs, and you take them to the studio and you realize they're just variations on one song."

These days the Stones have a lot of luxury in the recording studio, the ultimate luxury of using it as a rehearsal hall and sounding board. "When we go into the studio we have to knock the rust off," Keith explained, "because you're either working at top speed or you're training or on the road or in the studio or it's nothing. Nobody ever stops making music, but when you go back in to make an album, the first two months are spent just getting chops and sound together."

In the early days there were different forces moving the industry; in order to even qualify for an album deal, a band had to make its mark in the singles world. Like the Beatles, the Animals, the Who, the Kinks and the Dave Clark Five, the Rolling Stones were first and foremost past masters of the art of the 45: every three months they were required to produce another superior example of the three minute genre made heavenly with the perfect combination of hook and crook.

"I remember after *Satisfaction* got to number one—bang bang at the door. Where's the followup? I mean, every 12 weeks you had to have another one ready. The minute you put out a single you had to start working your butt off on the next one, and the bigger the hit, the more pressure there was on the followup.

"But it was an incredibly good school for songwriting, in that you couldn't piss around for months and months agonizing about the deeper meaning of this or that. It kept you writing all the time. No matter what else you were doing—like touring and recording—you had to make damn sure you didn't let up on the writing. It made you search around and listen for ideas; it made you very aware of what was going on around you—because you were looking for that song. It might come in a coffee shop, or it might come on the street, or in a cab. You get a heightened awareness. You listen to what people say. You might hear a phrase at a bus stop. Instead of accepting life, you start to observe it. You become an outsider rather than a participant. You're listening for it every moment, and anything could be a song, and if you don't have one you're up the creek without a paddle."

For instance, *Ruby Tuesday*. "I saw this picture in some fashion magazine that a chick had lying around her apartment. It was this great photograph of a great chick—she's probably a housewife now, with 15 kids. It was an ad for jewelry—rubies. Also, it happened to be Tuesday. So she became *Ruby Tuesday*. I was just lucky it was Tuesday I guess."

In the sixties the Beatles played Pat Boone to the Stones' Elvis, the essential and elemental rock 'n' roll struggle for good and evil in the minds and hearts of men. The Beatles came to be known as the World's Greatest Songwriters, the Stones as the World's Greatest Band. Off to the side of the fray, the World's Greatest Lyricist, Bob Dylan, lifted the stakes higher.

"I'd say that Lennon definitely felt a strong urge, not so much to compete with Dylan," Keith surmised, "but Bob did spur him to realize he could dig deeper. Mick and I felt that, too, although maybe we didn't feel it as strongly as John. The differences between John and Paul were always greater than between Mick and myself." Keith cited *Sympathy for the Devil* as the Stones' most Dylanesque song. "Mick wrote it almost as a Dylan song, but it ended up a rock 'n' roll samba."

But with songs like *Sympathy for the Devil*, *Street Fighting Man*, *Gimme Shelter* and *Stray Cat Blues*, the Stones broadened their bad-boy reputation into a decidedly warped young manhood. To some they were the Devil incarnate. None of this was lost on the Glimmer Twins, as they concocted the image for its greatest benefit. "You use every available tool in the kit," Keith said. "To a certain extent you play on your image. Oh, that's the general perception? And I'd just come up with a line or a song and lean on it, push it, go for it. You get a general feel for what people want to hear from you and when you're good at providing it and they like it—oh, you want more? Here's more. When you first strap on your guitar you just want to play it like so-and-so. Then suddenly you're up there with the spotlight on you and you become aware of the pressures. You have to try and gauge your perception of what you're doing. Nobody writes a song or makes a record to put it in a back drawer."

So although the Beatles and Dylan have catalogues ensconsed in the bosom of pop literature, here's a vote for the collected works of the Stones as meriting inclusion on that sacred mount.

"I don't write songs as a diary," Keith said. "None of them are autobiographical, but in some sense they're a reaction to certain emotions. Some of the best songs, some of the happiest ditties in the world come out because you're feeling exactly the opposite. Sometimes you write to counteract that feeling. I was feeling anything but happy when I wrote *Happy*. I wrote *Happy* to make sure there was a word like that and a feeling like that.

"I work best when the sun goes down, I've eaten, had a few drinks, and I've got some good buddies around. I love sitting around with an acoustic guitar and whacking out songs with friends and family. Somehow they never sound as good as they do that first night on the living room couch."

Guitar In the 80's

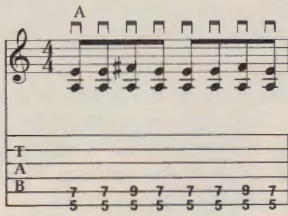
By Andy Aledort

ROCK 'N' ROLL RHYTHM GUITAR

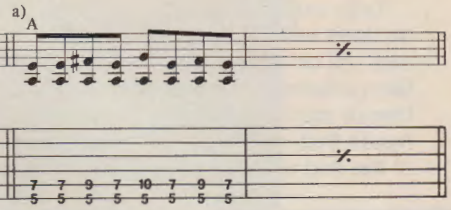
This month let's focus on rock 'n' roll rhythm guitar and its possible deviations. The king of rock 'n' roll rhythm guitar is undoubtedly Chuck Berry, who wrote about fifty songs based on essentially the same rhythm part. See Staff 1. This part should be played by using your first finger for the A note on the sixth string and your third finger for the E note on the fifth string, adding your pinky for the occasional F♯ note. Pick each eighth note with a downstroke. Practice this until your pinky feels comfortable reaching out this way, because it's going to get a lot more action in the examples to come. Start by playing slowly and evenly and eventually work up to the tempo of ♩ = 176, if not faster. Chuck uses this type of rhythm on *Johnny B. Goode*, *Carol* and *Run Rudolph Run*, among others.

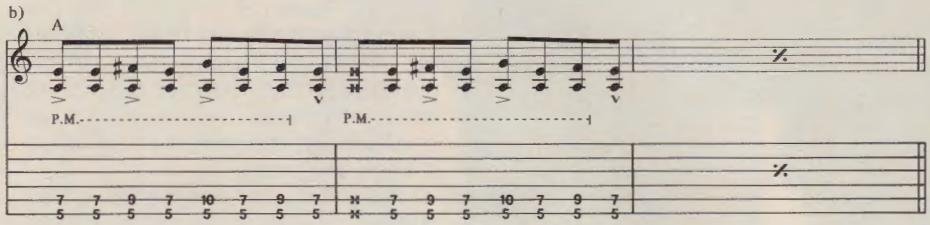
The first variation we'll add is to stretch your pinky out one more fret to the ♭7th interval (G in the key of A). See Staff 2(a). It may be a little tough to get your pinky out to the 10th fret while keeping your third finger on the 7th fret, but you will achieve a greater reach in time. Just remember to keep your hand relaxed and don't force it. To make this part a little more interesting, let's add some accents, utilizing a palm mute and some dead string "chugs." See staff 2(b). Notice the use of the palm mute and the accents on one, two and three. The palm mute adds a rhythmic chunkiness to drive the tune along. On the last eighth note of the first bar, lift the palm mute and give this double-stop a strong accent (notated with a sforzando). For the first eighth note of the next bar, bring your picking hand back down into palm mute position (resting slightly in front of the

Staff 1 – Chuck Berry

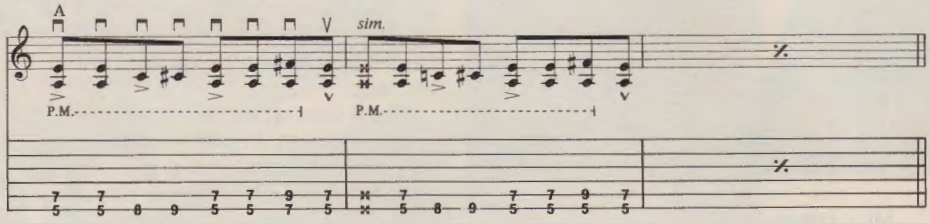


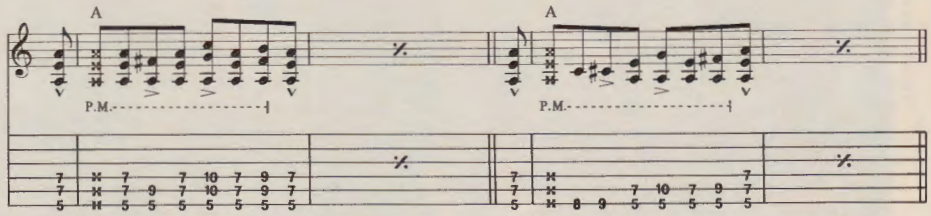
Staff 2



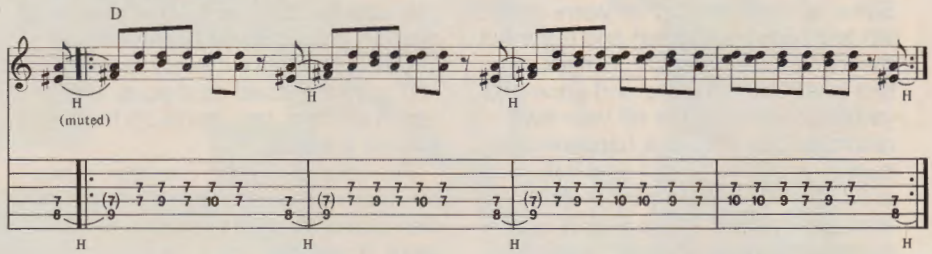


Staff 3
"Midnight Rambler"

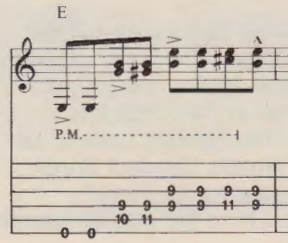




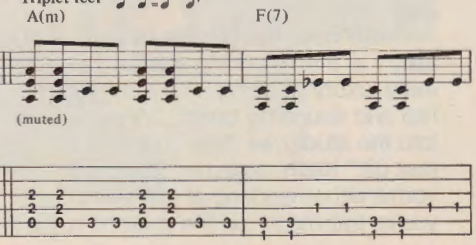
Staff 4
a la "Heart of Rock and Roll"

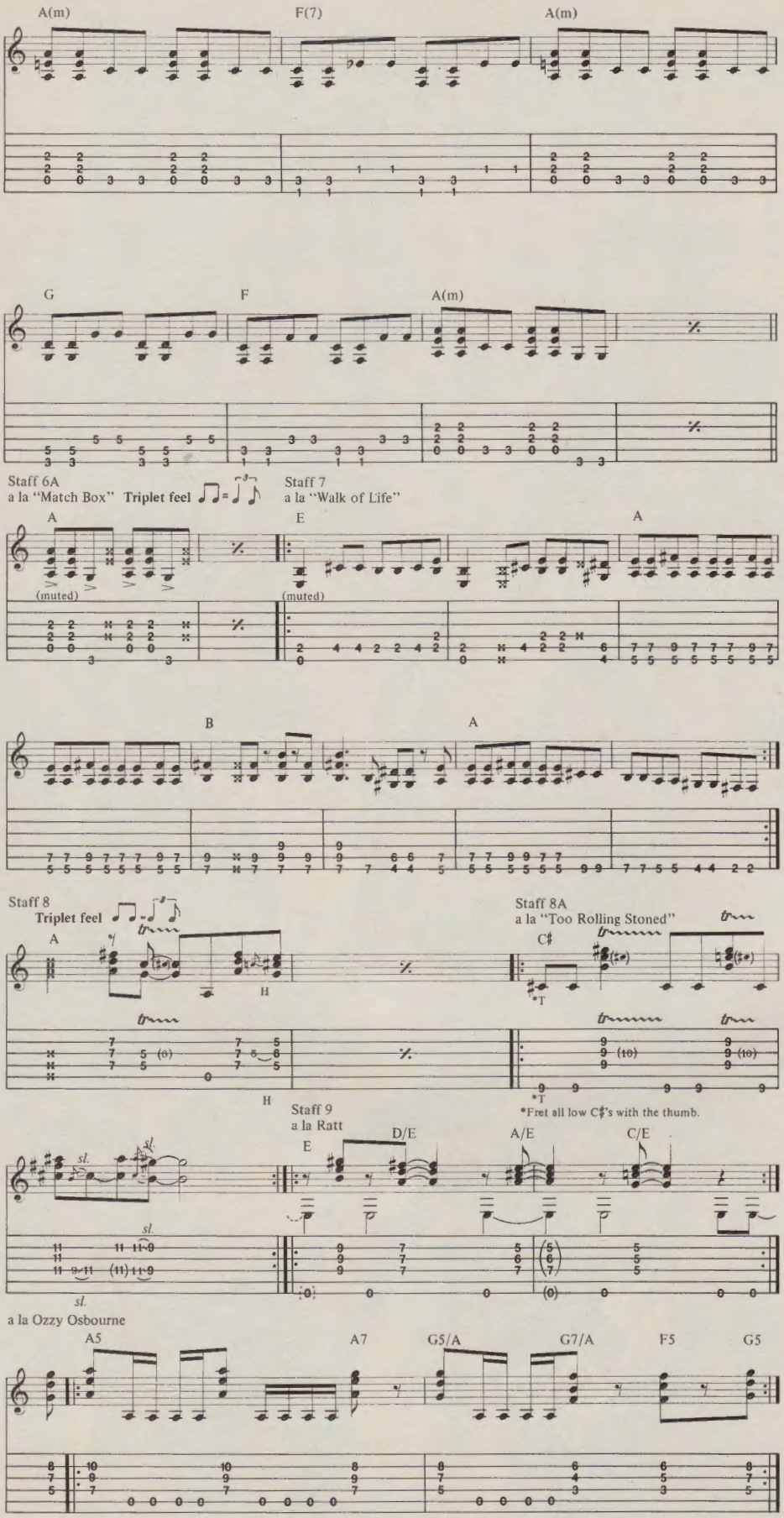


Staff 5
a la "Back in the U.S.A."



Staff 6
a la "Change It"
Triplet feel





bridge), release fret hand pressure slightly and strike the bottom two strings at once, sounding a "chug." The kick on the last eighth note of bar one combined with a chug on the first eighth note of bar two really pushes the song forward.

Now let's take this idea further and really give your pinky a workout. Staff 3 starts off with a part very similar to what Keith Richards plays on the live version of *Midnight Rambler*, from the Stones' **Get Yer Ya-Ya's Out!**, plus some variations. Your first and third fingers should always stay in position as your pinky goes for a stroll to sound the additional notes. Also, hit the last eighth note of each bar with an upstroke. On the second and third examples in Staff 3, bar your third finger for the E and A notes, and bar your pinky for the G and C double-stop and the F♯ and B double-stop.

This last example brings to mind the rhythm part to *The Heart of Rock and Roll*, by Huey Lewis and the News, which is not played on the bottom two or three strings as the previous examples have been. It's played on the third, fourth and fifth strings and utilizes a moving bass line pattern which should be played more subtly. See Staff 4. Staff 5 features a similar riff which is akin to what Rick Derringer plays on his live version of *Back in the U.S.A.*, from Edgar Winter's **Roadwork** album. Use all downstrokes for this figure except for the last eighth note, which should again be played with an upstroke.

Another tune which features a variation on this theme is *Change It*, by Stevie Ray Vaughan, proving that a new twist can always be added to an age-old idea. See Staff 6. The last two bars of this part are reminiscent of the intro to the Beatles' version of Carl Perkins' *Matchbox*. See Staff 6A.

A distinctive rhythm part similar to some of the old Elvis Presley rockers is found on *The Walk of Life*, by Dire Straits. See Staff 7.

Staff 8 illustrates a riff which is commonly used on shuffle blues, especially on the IV chord (A in the key of E). Robin Trower expanded on this idea in the break section of *Too Rolling Stoned*. See Staff 8A.

Heavy metal rhythm guitar often features a pedal tone, a sustained or repeated bass note played against mobile triads. Staff 9 illustrates two examples of this type of rhythm playing.

The importance of being a solid rhythm player cannot be stressed enough. Everyone must develop this aspect of his playing unless he wants to make a career of playing single-note solos, which is unlikely. Chops master Warren DeMartini of Ratt acknowledges that "rhythm playing is 95% of your set." Now go have yourself a rhythm party. ■

GEORGE LYNCH

I've often wondered if Larry Carlton would be accepted as a rock guitar hero if he traded a touch of class for some extra sass. What about if Joe Pass played his bebop lines with a metal edge? Would Iron Maiden fans go nuts? These things aren't about to happen, but there is something just as interesting and exciting that is. Two schools of contemporary rockers—the free form crowd led by Eddie Van and Warren Di, and the blues blasters spearheaded by Billy Gibbons and Stevie Ray Vaughan—are giving birth to a new hybrid. This guitarist, schooled in the rules of music, is opting to, in sax great Charlie Parker's words, "Know it all, then forget it and play." Admittedly still in the searching stage, Dokken guitarist George Lynch is out to make his mark as a contemporary player well-versed in the sounds of today and the blues moves of his predecessors. The encouraging part of his search is that its progression is documented on three Dokken albums, the latest being **Under Lock and Key**. And while many recording artists are content with their ability to survive on vinyl, Lynch is the exception who knows his best is yet to come.

Mark Weiss

VAN HALEN SCHOOL DROPOUT

by John Stix

GUITAR: I hear a blues background in your playing that I don't hear in some of the other L.A. guitarists.

GEORGE: That's because I started out listening to Albert King, who also had a big influence on Hendrix. It's simplicity. He says a lot in a few notes. I try to add that element with the flash and speed element. I don't think a lot of players use both well. They are lacking in one way or the other. The blues rock giants were a little slower. They are less technically proficient. When I was young I played as fast as I possibly could, whether it was sloppy or not. Over a period of time I blended the two styles and tried to slow down a bit and become more accurate, which I'm still trying to do. By starting out listening to blues players, it gives you a certain feel that I think a lot of today's younger players don't have.

GUITAR: Did you try to copy anybody note for note?

GEORGE: I never did. I can't copy people note for note. That's one of my biggest weaknesses. I've also tried to learn music for years and years. I've taught music, but I've never been able to read.

GUITAR: Did you try to imitate the spirit and feel of certain players?

GEORGE: Hendrix was probably my biggest influence. It was all feel. It all came from his heart. I don't know if the guy knew what he was doing but I think half the time when he played his best, he just closed his eyes and let it come out. I'm talking about songs like *Red House* and *Voodoo Chile Slight Return*. A lot of his live stuff was inconsistent, but that's what made him great. He could be off sometimes but when he was on he would burn your face off. Players aren't like that today. Steve Vai, for example, whether he's on or off, is so technically capable that he's consistent. But there's not too many players like that. Beck can probably be caught on a good or bad night. I think he is one of the carryovers from that generation who still maintained a sense of contemporary sound. A lot of the older generation players that we learned from let me down. I think they had a responsibility. They started a lot of people off and a lot of people put their faith in them. For whatever reason, I think Page is a casualty. I loved early Zeppelin; everybody did. I can't listen to him anymore. It's kind of sad.

GUITAR: When you were playing parties with bands were you doing any Hendrix material?

GEORGE: No, I've never played in a club or copy band, although I have jammed on Mountain tunes or Beck, Cream and Hendrix stuff. I never played in a band where we played a set of copy tunes. I think that's the reason I have a style, because I've never been forced to learn someone else's style. I've always had my own warped version of other people's solos. I'd listen to them, take what I could and twist them up. So I've always been in bands where we did our own material.

GUITAR: At what age did that start?

GEORGE: I think my first gig was a Battle of the Bands. There were about 800 people in the auditorium and I was about 15. We did some Zeppelin and some originals.

GUITAR: Was it for fun, girls and recognition or did you have a vision of what was to be?

GEORGE: I was one of those guys who sat around in my room playing to imaginary audiences. I played to records and never thought about playing in front of people.

GUITAR: Which records did you wear out?

GEORGE: Truth, Band of Gypsies, Are You Experienced?, early Cream stuff, an Albert King record, along with the first ZZ Top album. There was an album I had a little later from a band called Boomerang. They had an incredible guitarist. I don't know what he's doing now. He was 16 at the time and a monster. That period was about developing style.

GUITAR: How did you adjust to band dynamics when you started to play with other people?

GEORGE: For the first few years my best friend was a drummer. We didn't have a bass player or singer, so it was the two of us in a garage for three or four years. I developed a sense of rhythm to playing, and even today I play to the drummer. Our drummer, Mick (Brown), listens to me even more than he does the bass player. It takes years to learn to play with a band and find the right people.

GUITAR: Were you interested in sports or cars during this time? Could something have taken over for music?

GEORGE: I was drawn by the energy of the music. My dad tried to get me started with classical guitar. I tried it and listened to a lot of Charlie Byrd and Flamenco music when I was younger. That started me out and maybe someday I'll try to learn it right, but I was drawn to the energy of rock. Now I'm trying to widen my horizons.

GUITAR: Did each band you played in think they were going to make it, or was it just for fun?

GEORGE: We assumed we were going to make it, but when I first met Mick, he asked me if I had ever thought about it. Was this what I was going to do for the rest of my life? Would I take it that seriously? I realized at that point that it's not enough to just sit around in your room and become great. There are a lot of guys out there who are great and could blow a lot of guys who are up there now into the weeds. But these guys are sitting around in their rooms and nobody knows about it except their next-door neighbors. So there's that other element of getting out there and doing it. That's why I changed my attitude and decided I had to do more than just become a player. If I'm going to succeed at this I'm going to have to take it seriously and do something to try to attain some type of goal.

GUITAR: How soon after that realization did you go for it?

GEORGE: I became very serious after that. We were playing together up in Sacramento, and soon after that we decided to move down to L.A. where

Mark Weiss

where all the record companies were located. You can't get discovered in Sacramento. We lived in our rehearsal studio, in a real bad part of town. It was the usual stuff bands have to go through.

GUITAR: At what point did you transfer from the Albert King school to the Van Halen school?

GEORGE: It didn't all happen at once. When you look back, you get to a certain point where you've developed a style and after that your style changes rather than gets better or worse. You just change. I have kept up with contemporary guitar players, whereas a lot of people my age will still be playing what they learned ten years ago. It's been a natural progression. I've listened to everybody.

GUITAR: Who first sparked your ear for that contemporary sound and sent you back to the woodshed?

GEORGE: What happens is, I'll hear some new player, like Steve Vai or Van Halen, when he comes out, and realize, this guy blows me away. I've got to go home and practice. It happens to me all the time. It happens to everybody, and you get inspired. The first time I saw Eddie play was in the Golden West Ballroom, a local place that all the bands played. He was from L.A. and so was I. We were both pretty young. Van Halen were just starting out, so I went backstage. He was amazing. He was better than he is now in a lot of ways. He had a lot of fire and a great tone. I was embarrassed for myself. I thought, this is ridiculous. I immediately went back and started practicing. I stayed up all night saying, I sound awful, I play awful. You have to do that and whip yourself into shape and re-evaluate a little bit. Usually what I do is try to get a bit more technical. I realize where I'm lacking in certain areas. I go back to the scale books and start all over.

GUITAR: It doesn't sound like you had too many problems. You played in a few bands, finally found the right drummer and the rest of the band eventually fell into place.

GEORGE: I've basically only played in two bands, with different musicians coming in and out of the groups. I don't like switching groups. I like finding a chemistry that works and sticking with those players to develop it. I played with the people that I talked about earlier, then I met Mick and played with him. We've had bass player changes since then and we've changed singers and now we're playing with Don (Dokken). I usually play with drummers, and Mick is only the second drummer I've played with.

GUITAR: Do you ever listen to players outside of contemporary rock?

GEORGE: I have some Windham Hill stuff, some George Winston, some Alex DeGrassi. I don't practice to them much. There's an emotional element to this that can be found in all kinds of music. If that's lacking then the music is bad. There's a lot of heavy metal that I can't listen to because it's so one dimensional.

GUITAR: I've found that many rock players are interested in the classical or acoustic guitar.

GEORGE: These classical players can leave rock players in the dust. I play acoustic guitar on the albums, but it's more for texture. I wouldn't attempt to do something like Chet Atkins might play unless I could do it well. I applaud the people who have mastered it. There really isn't a place for something like that in our kind of music. To listen to players like that you realize, like we were talking earlier, you should go back to the woodshed and practice, because this kind of stuff is amazing.

GUITAR: On **Under Lock and Key** you used many different guitar styles and tones.

GEORGE: We tried to add some lay-

TRIUMPH

Gene Kirkland/Pix, Inc.

ON STAGE WITH RIK EMMETT

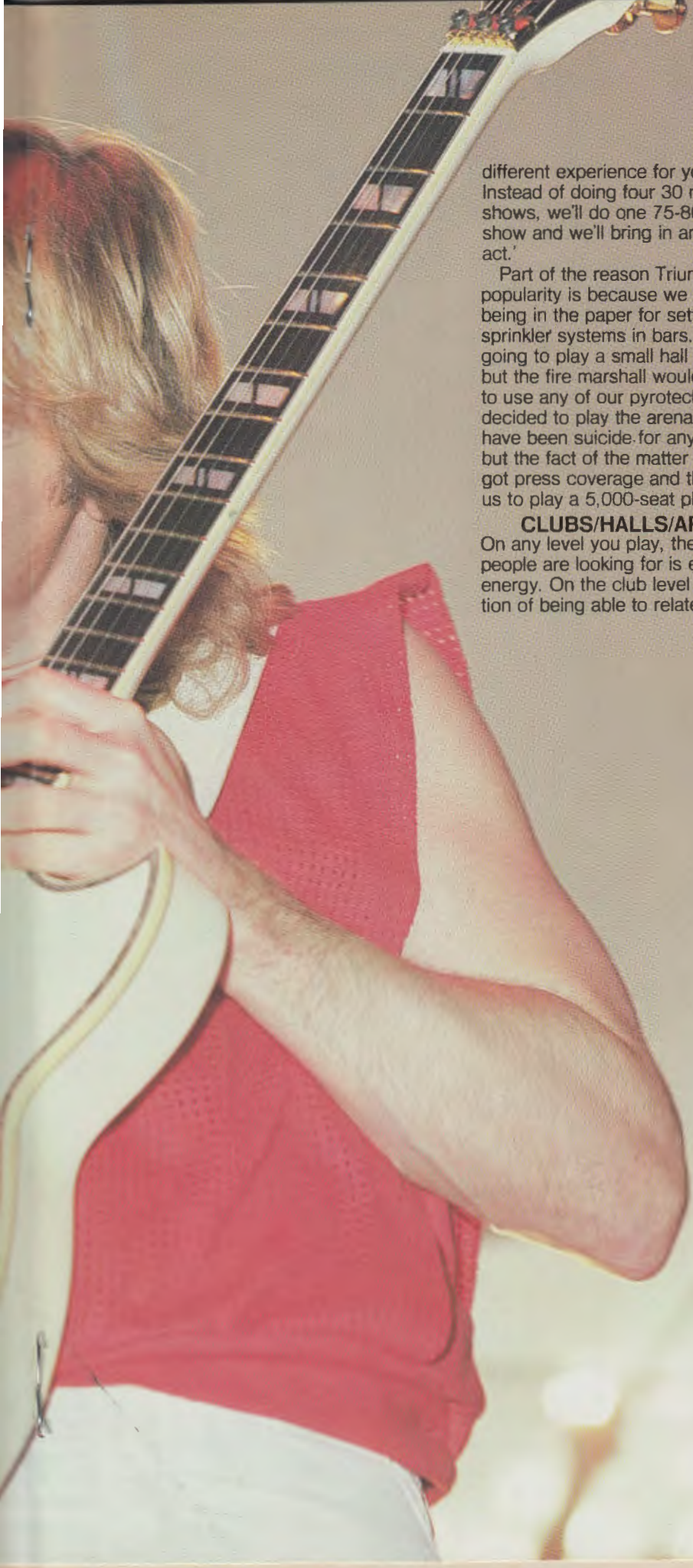
by Bruce Pollock

No rock 'n' roll performer has an ambivalent relationship to the stage. It is both portable office and two-hour sanctuary from reality, the only constant in a universe of changing faces, places, countries. Far from leaving it all for the roadies to build each night and destroy each dawn, the experienced rocker comes to know every inch of the stage he performs on—often better than his own home. Which is all to the good, for it can become a devouring beast, into whose gaping maw more than one unsuspecting novice has disappeared forever. As our musical real estate agent in this instance, Rik Emmett proves every bit as able and expansive as he is playing guitar in Triumph. Let's follow him on this tour through the several stages of his fine career.

Gil Moore Rik Emmett Mike Levine

Before the band ever started, when we were just in rehearsals, we rented a huge empty bowling alley, which was half a warehouse, and we had a huge area laid out, taped and marked. We said, let's work out what it's going to be like, where we hit the marks, how we're going to light this area, how big the drum riser is going to be, where the amp line is going to be. So it was blocked out before we ever started. And then we had to deal with the fact that in most bars, clubs, high schools and colleges we couldn't have what we ideally designed, so we had to lower our expectations and work within that framework. When we started we had more PA than we ever needed. We had enough PA that we could play small halls successfully, and we were playing clubs. We were using this huge truck. People couldn't understand why there was this band they'd never heard of and they were pulling up to the club with this tractor trailer full of junk, unloading this light system attached to TV aerial towers, trusses that had 15 flashpots. They couldn't understand how we could afford to buy all this crap. Basically, we went to the bank and signed on the dotted line, then we went to the musician's credit union and signed on the dotted line, borrowed the money and bought all this stuff. It was all part of our schtik that we had all this junk.

In the early days we did a Led Zeppelin show and the second show would be Hendrix, Deep Purple and some originals. Gradually, we got to a point where we did a little Zep and the rest Triumph. Then we put out a record, and then we did our Rape & Pillage tour of the clubs, where we did things the same way you'd do them in arenas. We did things on a large scale, so that people would leave the bar and say, 'I just saw something I could have paid 15 bucks for in an arena.' That's why we were able to move out of the bars and up into arenas, because we were giving people an experience that was already larger than life on a bar scale. We had more lights and more pyro than anybody you'd ever seen in a bar before. We'd go to the bar owner and say, 'Look, let's not do this like you normally do it; let's make this a



Ross Marino

different experience for your patrons. Instead of doing four 30 minute shows, we'll do one 75-80 minute show and we'll bring in an opening act.'

Part of the reason Triumph gained popularity is because we ended up being in the paper for setting off sprinkler systems in bars. We were going to play a small hall in Toronto but the fire marshall wouldn't allow us to use any of our pyrotechnics, so we decided to play the arena. It would have been suicide for anyone else, but the fact of the matter is that we got press coverage and that allowed us to play a 5,000-seat place.

CLUBS/HALLS/ARENAS

On any level you play, the first thing people are looking for is emotion and energy. On the club level it's a question of being able to relate a little bit more personally to people, not having to do things on such a grand scale. The thing is relating to the audience, having a feel for the crowd; you get out there and play your first song and use the crowd's energy to inspire you. You stand up in front of an arena full of people and if you hook into the energy or the ambiance—the exchange that happens between performer and crowd—then you're going to do a performance that works, that people are going to relate to.

You have to keep things in perspective. If you're in a place where you're really popular, selling lots of records and you've played there six times before and now you're playing in a huge place, you do a show on that scale. The next night you're playing a bar and there's less than 20 people sitting at tables and they couldn't care less about you. You have to say, okay, I'm going to have to be a little bit more aggressive to get these people to pay attention to me. People who are paying 20 bucks a ticket to see you in an arena already want to like you. You don't have to do a heck of a lot to go over. In a bar you're gonna have to really win people; they're more into something else; they're coming to judge you.

Sometimes the best way to win friends is to turn yourself down a little. Other times you extend solos and become a little more self-indulgent. Some nights you say, I just can't win, I might as well please myself; we may as well have fun between ourselves because that's all that really matters here tonight. You do that and sometimes that'll turn it around; people say, 'boy, those guys are having fun and we're just sitting around here picking our noses. Maybe we better tune in to what this band is doing, because they're obviously having a better time than we are.' Once you've developed a following in the clubs, then you can stretch out and be a little more experimental.

By the time a band reaches our level, you've got a book on arenas. Usually the sound is really bad, because they didn't build these places for rock-and-roll bands to play in—they built them for hockey and basketball. I hate places that are half indoors and half outdoors, like the Riverbend in Cincinnati. You can't fly your production; you can't fly PA; the roofs are made out of tin to keep the rain out. The sound is weird. The Hemisphere in San Antonio is next-door to a radio tower. You can never get your wireless unit to work properly because you can't find open frequencies. No matter where you go you get interference because the radio towers are right beside it. The week before you go in there everybody on the crew is telling you you've got to go with chords now, or we're gonna have to try to bring new frequencies to operate on.

Ross Marino

INDOORS

Indoors you have your production; outdoors it's usually daylight and you don't have any production. When Triumph plays outdoors we say, okay, now it's just a question of playing the best we can. Let's really, really relax and try to get in a groove and have things be very tight—have the band be very tight and at the same time be very relaxed and into our playing, setting up good feels and playing deep in the pocket. We try to extend solos a little bit and be a little looser in the song arrangements and be a little more creative artistically. You can do that outside because you don't have to hit your marks for the lights. You don't have to worry about whether the pyro guy is going to hit the bombs at the right time, or if the lasers are going to go off at the right time and whether they're going to hit the rear screen projections. You don't have to synch up with any of that. The other thing is that the sound is very, very dry and usually you don't get a soundcheck. And when you're playing outdoors you're usually playing on a multi-band bill. So we say, 'hey, we have to go out there and soundcheck as the first song,' be conscious of trying to get it together, which is a little bit of a ripoff to the audience, but they've got to understand the situation. A lot of younger bands go out on a multi-band bill and the monitors are terrible; they start freaking out and getting in a really bad mood about it. We say it's just a joke anyway because we didn't get a soundcheck and we haven't got any production, so let's relax and take it easy, don't let anything upset us. Eventually it'll start to come together and it could be fun for the last couple of songs.

But the sound is really dry, so it's nice if you can get lots of reverb or echo in the monitors so you can hear your voice with a little bit of that. I always tell the sound man to give me lots more digital delay on the guitars through the main PA, because it's so dry the sound goes away and it never comes back. Somebody once told me a story that Jimmy Page wrote *Whole Lotta Love* because the riff worked really good slapping back off the walls of the room he was writing in. In any case, when you play *Whole Lotta Love* outside you've got to throw on a lot of digital.

LIVE

You really have to change your attitude when you're recording a live album. The music is going to be used for a purpose other than merely supporting what the people are going to be looking at. We used to tense up and play badly. After we became more experienced we were better able to cope with the situation. We realized that the only way you can deal with live recordings and have them turn out okay is to relax and get in the groove so that you play well, and not worry about whether you're being theatrical.

Actually, you have to become popular, successful and rich enough so that you can afford to bring a truck to a lot of the dates and get a lot of different takes so that you can finally choose which is the best one. Then you have to be able to have a lot of time booked in the studio to mix the thing and be able to say, 'well, the vocal is a little bit flat here; we better throw a lot of reverb on it.' You can hide your shortcomings and take advantage of whatever has gone well.

We're a live band, but not because of the quality of our music or our sound. We're a live band because that's where the energy happens, the arena rock 'n' roll experience. If you want to witness the Triumph experience it's a question of buying a ticket to see it. ■

Mark Weiss

ers because on the first two albums we felt that was lacking. As you mature a bit in recording, and listen to an album ten times, it becomes boring unless there is something more in there to look for; things that you didn't hear the last time. We were trying to add that extra depth to the songs. I don't know how well we succeeded. Because we're a three-piece, we can't stretch out too far because we want to be able to reproduce it live. I used a lot of Roland 707 on the album. A lot of the bass lines and keyboard lines were the Roland. I also used the Synclavier guitar. A lot of the acoustic guitar you heard wasn't acoustic guitar. It was the Roland 707 with the harp setting.

GUITAR: Were you happy with the 707?

GEORGE: I was really happy with it, but it was very limited. I don't think the technology is there yet as far as MIDI guitar triggering something else. I think maybe it's too slow for guitar. As far as using it live, you can hit the thing and it will go crazy. It's not stable. For the studio, you can control it and I was happy with it, but I think they will come up with something better.

GUITAR: Would you say this is your best sound on record?

GEORGE: Yes. On the first album I used an old 100-watt Marshall bass cabinet and an old Echoplex and my old Marshall head. That was it. The second album I used a lot of stuff and got kind of a thin sound. For this album I went back to the old Marshalls and went for a thick, crunchy sound.

GUITAR: While we're here, what is your stage setup like?

GEORGE: I use an old Ibanez Tube Screamer or a G-7 to preamp my amps a little. Other than that I don't use pedals except an A/B switch to throw on another guitar. I go stereo out of a Lexicon PCM 41 with 28 milliseconds of delay to fatten up my rhythms. This signal goes into two old Marshall heads, a '68 and a 100-watt Super Tremolo from '71. I've had the heads modified with 6550's put in them. So I take the old heads and put the new tubes in. I get a cleaner power amp section, and a lot of the dirt from the preamp section. For speakers I use old Marshall cabinets with the metal handles, with 25- or 30-watt Celestions.

GUITAR: Is it harder to make adjustments in your sound and style once you get into the record/tour cycle?

GEORGE: I wish it could have been more like that. With us it was a learning process. There isn't that consistency like on a Van Halen album or with AC/DC, where they have that same guitar sound and writing style. I've changed a lot. Every time I see a new piece of equipment I run out and buy it and add it to my rack. I'm always changing, so consequently the sound changes. I'm striving for a little more consistency in sound from album to album.

GUITAR: If you run out and try everything, how come your rig is so simple?

GEORGE: I do try everything but I've never gotten to the point where I use it on stage. I've got all this stuff that I use at home.

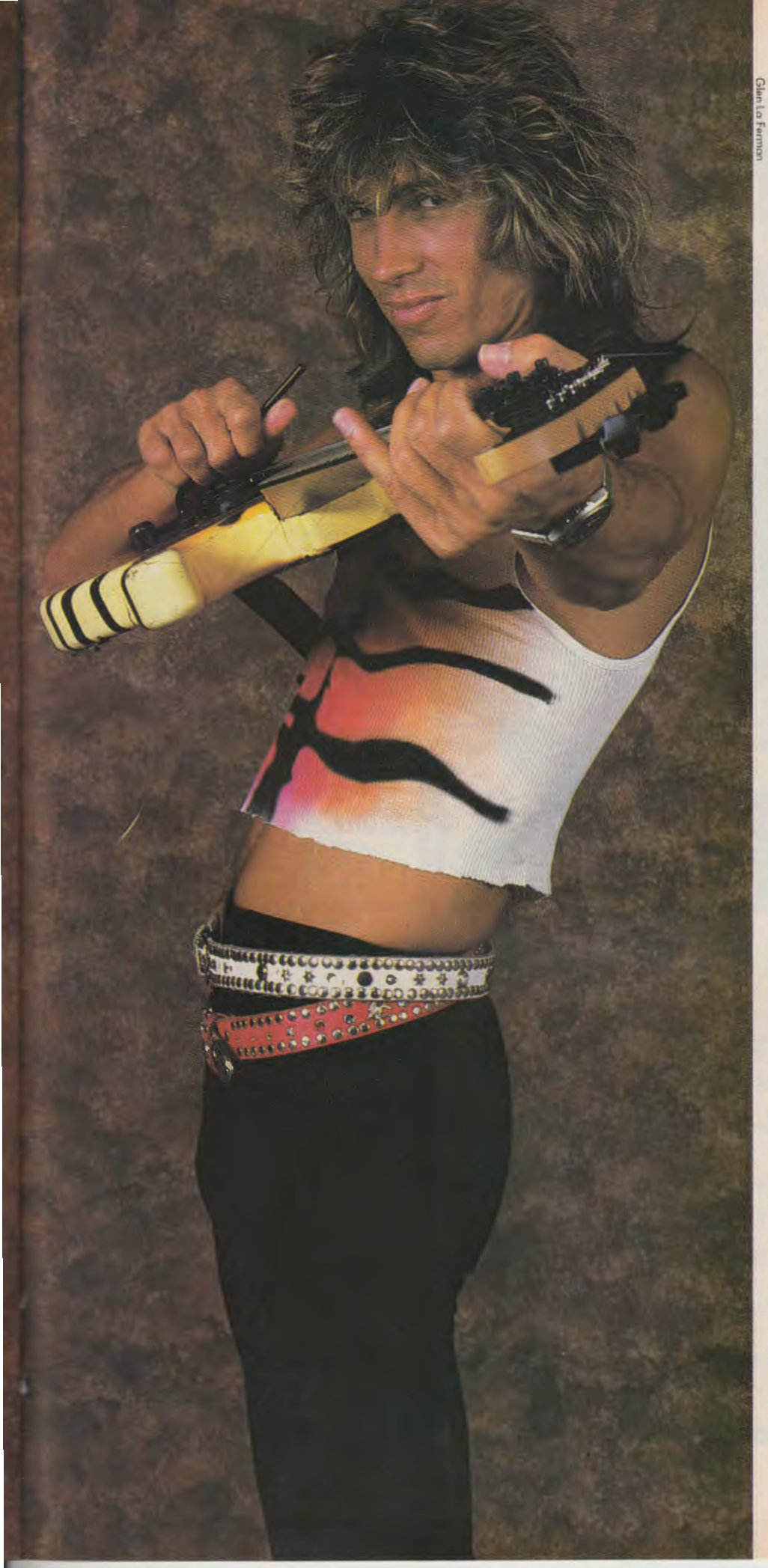
GUITAR: How has your attitude toward recording a solo changed from the first album to the third?

GEORGE: It hasn't. I spend a lot of time on the solos, probably too much time. Usually the first thing I walk in and do is the best. That's when the tape isn't running. Then you end up trying to recapture that. You've probably heard that one a lot.

GUITAR: Do you do complete passes or piece them together?

GEORGE: Sometimes I piece it together. I've never really worked out a solo before I go into the studio. On the last album I did it for a couple of songs. Usually I just go in there and play.

GUITAR: Do you take tracks home with you and work on them?
GEORGE: No. To me the sound is the most important thing. The sound inspires you. If you're not thinking about whether it's an obnoxious tone, hopefully you're free to become inspired and create something on the spot. That's the best part, to be able to create something on the spot and say that's great. Sometimes you piece something together, saying I like what I just did but not the last half of it. So you go into another track and you try something else without jeopardizing that first piece. You try to create a total picture. When you finally nail it, you go over and play the whole thing again.
GUITAR: You know the solo so well that by the time the pieces are in place you can nail it together?
GEORGE: Oh yeah. Using the studio, I'll be struggling to come up with the right part. It's not a matter of I can play this, but I *can't* play *that*. It's a matter of what works. You're on the spot and there's a lot of pressure. You're thinking that this lick that I play will make it on a record and a lot of people will listen to it for a long time. That adds some pressure, since you've got that in the back of your mind.
GUITAR: Where is your most successful work?
GEORGE: On **Lock and Key** it's the solo on *Unchain the Night*. I went in and it happened. It was the first solo that we worked on for the album. I wouldn't say there is anything that I've recorded that overwhelms me and that I could call the definitive George Lynch.
GUITAR: Did you feel there was a big leap between album one and two?
GEORGE: Oh yeah, album one was actually more of a demo. I don't even consider that our first record. I haven't listened to that record in maybe three years and Jeff and I sat down recently and listened to it. Rhythm-wise, guitar, bass and drums, without the vocals, there is some interesting stuff on there. It's what somebody did with the vocals that changed it. You don't hear any guitars in the mix, but actually there was a good guitar tone on that album.
GUITAR: Have you changed guitars a lot since you've hit the big time and had everybody throwing instruments at you?
GEORGE: I did go through that for a little while. After years of struggling, finally people want to give you stuff. It's kind of hard to say no. Now I would much rather pay for something that's 5% better than get something for free.
GUITAR: What guitars did you use on the new album?
GEORGE: I had 20 guitars in the studio, including old Strats. I used the Tiger guitar that you see on the back of the first album for the solo on *Unchain the Night*. It's still my main guitar. I used a lot of Les Pauls on this album. I can't play them live at all because it's very hard for me to get into the high register unless I wear the guitar under my chin. I'm really comfortable with a Strat type guitar.
GUITAR: Is the Tiger a Charvel?
GEORGE: It's a mutt. I found an old body in a box at Mighty Mite. It had originally come from Charvel. A guy sold it to me for $20 and it's had a variety of different necks on it. My pickups are Seymour Duncan Distortions and Alnico II's called Pearly Gates. They are not real hot. They're kind of like a JB or '59 pickups, but they have a lot of high end to them. I use an ebony fingerboard on a maple neck with a Floyd Rose tremolo system. I prefer an old Fender bridge, but they just don't stay in tune. I recently got an E.S.P. guitar with Hot Rail pickups, which I like.
GUITAR: I hear Dokken as a hard rock band going for a radio sound. In order to do that you have to stop thinking of yourself as a guitarist and put your main emphasis into songwriting or fitting into somebody else's songwriting style.
GEORGE: Definitely. There's a fine line and you have to maintain a sense of balance. You're right, you have to become a songwriter without losing any of your fire on the guitar. You still have to be a guitarist. I think it can work both ways.
GUITAR: At what point did you build that bridge?
GEORGE: There was never a clear cut point, because, like I said, I never played copy music. When we jammed at a party, we didn't know any songs so we would come up with a riff and jam on it for half an hour. That was the beginning of creating ideas. You didn't remember them afterwards, but you develop that ability over the years. In my case, it took years and I still wouldn't consider myself a songwriter. I'm a guitarist but I do my best. It's a learning process just like guitar. You learn how to write. Usually most players, when they are younger, like things that are too complicated for anybody to follow. Then you learn about hooks and simplifying things. Usually simple things are a little more effective. You don't play as much for musicians as you do for the average person who is going to buy your record. But when it comes time to solo or play underneath some parts, you do things for yourself or for musicians.
GUITAR: Where on **Lock and Key** can we hear this balance you speak of?
GEORGE: That's hard to say because a lot of the best solos I did were on songs I didn't have much input on as far as songwriting. I was a little more detached from it so I could just play off the top of my head, which is usually better.
GUITAR: I liked *It's Not Love*.
GEORGE: That's too short. I wrote that with Jeff and originally it had a long solo but we had to chop it down for the album. So there's an instance where I had to lose something that I really liked. I would have said, cut the vocal part and leave the guitar. *In My Dreams* they cut out half the solo for the 45, the best half of course. I think in a band situation, the guitar isn't the most important thing, though it is to me. You have to realize that there's all these other components that go into making a song.
GUITAR: How do you like playing in a trio where you are the primary harmonic base?
GEORGE: If you overplay it's counterproductive. I went through a period where I overplayed. It's just like songwriting, you have to learn to simplify.
GUITAR: But you have to go through it in order to simplify.
GEORGE: Yeah. When you're 19 years old you think, I'm hot, I should be up there. I can kick this guy's butt and he's up there making records. But ten years later you realize the timing wouldn't have been right. You had to go through all those things to get to the point where you could have handled it. You had to learn some things that you didn't know. It's a learning process.
GUITAR: If you did a solo album would it sound anything like Dokken?
GEORGE: No, it would have some blues, and maybe a punk song on there.
GUITAR: What's your greatest guitar strength and biggest weakness?
GEORGE: Having an original style, which I hope I do have. It's probably more important than anything else. That goes with having your own sound, which I'm always working on. Eddie has his own trademark sound and I'd like to get my sound as consistent as that. I don't think I've quite got my own sound yet. I'm working on it. Style is my strength. My weakness is my lack of technical ability as far as being a well-rounded musician. I don't read music well. I can't pick up a piece of sheet music and read it. I couldn't transcribe something. It's difficult for me to learn solos from records or other people's licks, even if I watch them do it.
GUITAR: When you perform, are you



Glen Le Fermon

playing at the edge of your abilities, or well within your areas of strength?

GEORGE: It's the opposite for me. The stuff that I've been playing over and over again for years I'll probably play worse than something that I just let loose. Copying something that I've done over and over again is hard to fire up. That's not current. Recordings are just a little piece of time. It's something you created a year ago. It's not really relevant. You can still pull it off and it means something to the people. That's why you have a responsibility to reproduce it faithfully. We have parts in certain songs where I don't have any certain solo to play and it's different every night. But trademark solos like *Just Got Lucky*, *Breaking the Chains* and *Into the Fire* I pretty much stick with. That's what people want to hear. There are other songs where I don't have to play THE solo.

GUITAR: I think of you as being in the Eddie Van Halen free form school as opposed to the Rhoads/Schenker style of playing.

GEORGE: That makes sense. That is exactly what I was trying to say when you asked what is my weakness. That is my weakness. I would like to be more regimented.

GUITAR: Because of that, isn't it hard to capture a certain attitude in the studio? And if everything is so spontaneous how will you get better a year from now?

GEORGE: That's what I'm saying about having that background, the technical expertise to fall back on. It's a tool to use to improve yourself. That's why I'm trying to improve with my fundamentals. I feel lacking in that area. I buy books and try to work on my right hand. I'm trying to be aware of what I'm doing. I do a lot of exercises, whether they are made up or taken from a book. I work on dexterity and stretching as far as I can.

GUITAR: Steve Vai's name has come up a couple of times. I take it you are a big fan of his?

GEORGE: He's got to be one of my favorite contemporary guitar players. He has it all as far as I'm concerned. He's doing everything I'd like to be doing. He has complete mastery over his instrument. He's got speed, feel and sound. The guy's even got a certain amount of stage presence, and a look which is also important. He doesn't over-indulge in speed. He doesn't belabor a certain aspect of his playing. He puts a lot of things in a short amount of space. A lot of players might be lacking in rhythm and just have their solo stuff together. He's got it all. I'm still working on it, so keep your eye on me. ■

PERFORMANCE NOTES

MIDSUMMER'S DAYDREAM

On this piece the 6th string is tuned down to D and you'll have to use fingerpicking, but it does not follow any specific fingerpicking pattern, much like Steve Howe's *Mood for a Day* (Nov. '85 issue). Use your thumb primarily for the bass notes and alternating bass figures and your index and middle fingers for the upper notes, with the occasional use of the ring finger and pinky. Rik sometimes emphasizes a chord by arpeggiating it, notated by the symbol "⁑". This means to pick each note of the chord in rapid succession from low strings to high and is picked with a rolling movement starting with the thumb. The intro features the extensive use of harmonics and the opening figure presents a bit of difficulty in sustaining the D note (5th string, 5th fret). I suggest fretting this note with the index finger and using the pinky for the other fretted notes and the harmonics in the bar. Listen to the recording to study Rik's sense of dynamics and tempo, and be sensitive to them. The term "Poco Piu' Mosso" in bar 14 means to play with a little more movement or slightly faster. Try picking this figure with the thumb and middle finger for the double stops and the index finger for the repeated open G string. Emphasis is also made on legato playing in the following descending line with extensive use of hammer-ons and pull-offs.

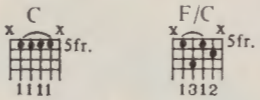
This piece is very well constructed and is an excellent choice for study by anyone interested in classical guitar.

Andy Aledort

START ME UP

This tune is a great example of how Ron Wood and Keith Richards complement each other, both playing relatively busy parts but without stepping on each other too much. Keith's guitar is tuned to open G (D,G,D,G,B,D low to high strings) which enables him to get such a full sound on the classic intro. This tuning lends itself well to rock 'n' roll rhythm guitar and Keith uses it on many other tunes including *Honky Tonk Women* (see Dec. '85 issue). Keith often uses a five string guitar tuned in this way, with the 6th string removed.

The intro may sound a bit confusing, as the first guitar chord is struck on the upbeat of four on the pickup bar, and Charlie Watts begins bar three with a snare hit on beat one instead of two, which gives the impression that the beat has been "turned around." He doesn't hit the snare again until beat four and then sets up the standard groove of snare hits on beats two and four. Keith's rhythm part is made up primarily of two chord forms, shown here in fifth position:



He uses slight variations during the verses and for the choruses. Ronnie complements Keith's part with the use of suspended chords and little single note riffs. I suggest learning both guitar parts and absorbing all the variations they display on all the basic themes, and incorporating as many as you can into your own ideas so you can play the tune beyond this rote version. The key here is subtlety and an appreciation for the slightest rhythmic variations.

Andy Aledort

ALONE AGAIN

Use alternate picking to facilitate playing the intro. Divide each beat into four sixteenths. Play each part of the beat down-up down-up consecutively.

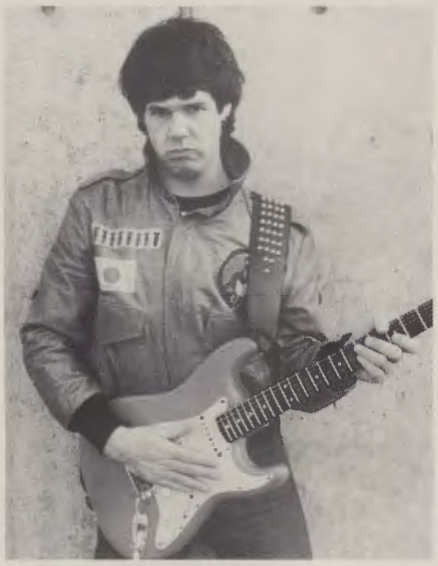
The tendency when playing a slow song like this is to rush or push the beat. Try to lay back just slightly. Let those power chords ring for their full duration before making the change. This lets the music breathe and sound more soulful.

George Lynch bases the first six bars of his solo on a motif or musical idea. Every two bars the motif is loosely repeated an octave higher. The climax of the solo is the high D on the 22nd fret bent up a full step to E. If you don't have a 22nd fret, bend a bit more on your last fret. On a Stratocaster this would be the 21st fret.

The tonality of the solo is E natural minor. Notice that the important notes of the motif are also the roots of the accompanying chords. The line in the last measure of the solo uses an interesting symmetrical pattern. Two sixteenth notes and a thirty-second note triplet are repeated, each time falling on a different part of the beat. This, together with the decending melodic pattern, gives the line a lot of movement and makes for an exciting end to the solo.

The melody that accompanies the repeated vocal line at the end of the song is quite similar to the motif used in the solo. This is one indication of a well constructed arrangement.

Peter Seckel



SHAPES OF THINGS

This song sounds in the key of F but was actually played in E with either the guitars and bass tuned up a half-step or the master tape sped up.

Don't be afraid to show some aggression with this rhythm part; it's asking for it. You'll probably notice that when you play the A/B and E^b/B chords with your amp turned up, the guitar has to be perfectly in tune or else you'll make a bad smell. Maybe you've noticed that certain intervals in chords, when played with distortion, react negatively even when in tune. This relates to the overtone series and how its natural properties are affected by distortion. Almost any chords besides basic triads or root and fifth power chords cause different degrees of harmonic distortion at loud volumes. Because the voicings in this song are a bit uncommon, be careful.

The solo isn't as scary as it sounds (or looks). You've got some very fast riffs to contend with, but they are all within easy reach and are repetitive figures. Work them up to speed by starting at turtle speed until you can slug it out with Moore. On the slide solo, an obvious ode to Jeff Beck, strive for a fat, lyrical sound with your neck position pickup.

Riff A is a nice idea that can be used for any major chord. This riff outlines the chords F# - E repeatedly. If you haven't already, I suggest you invest a serious effort in memorizing all of the major triads (F, A, C - F#, A#, C#, etc.),simultaneously learning all the notes on at least the E and A strings.

Kenn Chipkin

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As the leader of the Stray Cats, Brian Setzer was America's answer to Dave Edmunds' answer to the original rockabilly roots of American music. The rhythms swung, the fingers snapped, Setzer's guitar lines rocked and rolled as the audiences ranted and raved. Everything old was new again.

Striving to grow beyond his musical identity as a retrorocker, Setzer has put together a new band, the Radiation Ranch, in the hopes of taking a solid step toward reinventing the spirit of 50's rock without simply retreading an old roller. The group features Tommy Byrnes, his old Long Island guitar sparring partner; Chuck Leavell, from the Allman Brothers and Sea Level on keyboards; Kenny Aaronson, from Hagar/Schon and Billy Squier on bass; and Yvonne Zvaro singing background vocals. Their album, **The Knife Feels Like Justice**, features John Cougar Mellencamp's skin basher, Kenny Aaronoff, while the live chores will be handled by E-Streeter Max Weinberg. **GUITAR** sent music editor Andy Aledort into the mix with a six-string in tow, to record the changes.

BRIAN SETZER

by Andy Aledort

Coming Unstuck

GUITAR: Would you give us a broad view of your early musical progression?

BRIAN: I knew I wanted to play guitar when I heard the Beatles. I was around five or six and thought they all played guitar. I saw a picture, probably of Lennon's Rickenbacker, and I knew I wanted to play it. Even the sound of Harrison's twangy Gretsch had an impact. I never actually thought of it before, but maybe when I ended up playing a Gretsch, the impulse started there. Harrison had that great sound. I bugged my parents to get me a guitar. They didn't have a lot of money and finally when I was seven or so they got me one. It was a big piece of junk, because they thought I would throw it away in a week. They realized that I really did want to play and by the time I was eight years old they got me a teacher. Henry Scurti was an old Italian man in Bay Shore, N.Y., who played saxophone and clarinet. He didn't play guitar. But he's responsible for showing me how to play. I learned through the Mel Bay books. He let me write things and wrote things out for me. He also let me cop my Allman Brothers licks. Finally he talked my parents into getting me a real guitar. My first electric was a Harmony. I believe it was a Rocket. It had a microphone pickup that you could sing through. I painted it to match the decade. It was hot-rod red, then blue, and natural wood. I remember one of the big breakthroughs in my career was finding out about Slinky strings. I had these bridge cables on the guitar. When I found out about Ernie Ball Slinkies I was ecstatic for months. I always wondered how guitarists got those bends. So I learned that I could sound like Dickie Betts.

Laurie Paladino/Pix International

GUITAR: Were you listening to all different kinds of music.
BRIAN: I listened to everything. King Crimson with Robert Fripp was a favorite, as was Eric Clapton, the Allman Brothers and the Beatles. I was copying and treading pretty heavily on those guys. I was trying to sound like Page and Clapton, just like everybody else was. It's funny how things turn around. When I spoke to Jimmy Page he didn't want to hear about me copping his licks. He wanted to know about Cliff Gallup and Scotty Moore. My garage bands did *Johnny B. Goode* and *One Way Out*, thinking that was originally an Allman Brothers song. I know that Yngwie mentions Paganini as being one of his influences. When I was 12 or 13 years old I studied out of a Paganini book of violin transcribed for guitar. It really helped my playing along, and you can do the same thing with saxophone riffs.
GUITAR: Where did the rockabilly focus come from?
BRIAN: My dad liked Carl Perkins, Johnny Cash and Hank Williams, so I had it kickin' around the house. One day my dad probably heard a Beatles cover of a Carl Perkins song. He said, "That's not by those long haired rats from England; that's Carl Perkins." Of course, I didn't think about it. It probably wasn't cool, because my dad liked it. The rockabilly thing didn't come up until ten years later when I was in a progressive band called the Bloodless Pharaohs. In '78 and '79, when I was 17 or 18, I was playing a cross between Roxy Music and King Crimson. My brother was on drums and I didn't even sing. Our music had nothing to do with rockabilly. I played a '61 Strat through the same white Fender Bassman I still use today. I was still being twisted around with all different ways of experimenting on the guitar. I had started to take jazz lessons from Ray Gogarty. He showed me jazz chords and different ways to play scale licks into different chords. I started to learn a lot of different things. I think that still shows in my playing today, whereas a lot of the Crimson/Fripp influence dropped out. I've never said this in an interview before, because I was in my rockabilly shell. But I want to get it out that I listened to all kinds of guitarists and at the time thought they were awesome. I still think some of it's good but it didn't rub off on me. My introduction to rockabilly came at Max's Kansas City when I heard the song *Be-Bop-a-Lula* on the juke box. I was standing at the bar thinking, I'm really cool with my pompadour and jacket. Everything had gotten so pretentious on the music scene and this song just cut right through. There was a twangy finger-pickin' sort of lazy guitar solo which was sort of country but it wasn't. Gene Vincent had this sexy sweet voice and it sent chills up my spine. I played it three dozen times on the juke box. When I went out I couldn't find the record. Even my parents didn't know who he was. Finally I found a re-issue of **Blue Gene Bop** that was made in Holland. That's when I really got down. We started doing *Be-Bop-a-Lula* as an encore song with the Bloodless Pharaohs. The audience kind of yawned through the set and by *Be-Bop-a-Lula* they were up in the aisles. I thought, wow, did I do something right? All I knew was I wanted to get heavily into playing this type of music. I didn't think about doing it differently, like punking it up. I had ideas even as far as the way I wanted it to look. I wanted to find somebody who could slap the bass, because I heard it on this record. But I wasn't quite sure that's what they did. I thought at first that maybe it was a woodblock. I just wanted to play like Cliff Gallup, Scotty Moore and Clar-

ence "Gatemouth" Brown. Rockabilly even led me into the R&B of the late 40's, with people like Arthur Cruddup. He would play 13 bars and then change the song any way he wanted. I thought it was the coolest thing. I don't know why. I don't know if players can relate to this, but I wanted to look like Eddie Cochran. He was the coolest thing happening because everybody else had long hair and was kind of passive. I said, look at this guy with his guitar and his hair straight back. It was so tough. I went to a thrift shop and bought baggy suits. I had my hair real short and put lots of guck in it. People called me a punk. Rockabilly hadn't crept into their vocabulary yet. I just knew there was something in this music that no one had ever heard of. I felt really alone.

GUITAR: Like when Stevie Ray Vaughan says he's coming from Buddy Guy and Albert King and the mass audience thinks he's coming from another planet.

BRIAN: He was from Texas and surrounded by that type of music. Rockabilly was a stranger to me. I'm from the plastic suburbs of Long Island. It's not any different from the plastic suburbs of Texas, but the blues guys live there. Just where I came from made it even stranger. How could I feel an affinity for this type of music? So then I started to dig. I tried to get my fingerpicking together. I heard Chet Atkins and he blew me away. I thought it was overdubbed. It amazed me that you could have the melody and the bass all at the same time. I wanted to incorporate that subtle and delicate fingerpicking into modern music, because I didn't know anybody else who did it. If you crank it up real loud it's wild. I was also always the only guitarist in the group and I had to cover a lot of ground.

GUITAR: Where was the crossover from country to rock?

BRIAN: Let's just say that Chet Atkins, Merle Travis and Scotty Moore are real country players, even though Scotty started to bridge the gap. Cliff Gallup was a certified rock 'n' roll player. Scotty was great with early Elvis but he was still all pickin' and almost country fingerpicking. Cliff started to jazz it up, swing it and pick it. He started to do it all.

GUITAR: When did Django and Charlie Christian come into the picture?

BRIAN: Django Reinhardt came into the picture when my jazz teacher started raving about him. I heard some of his stuff but it was out of context; I couldn't grasp it. I heard some tunes and just from listening to him he kind of rubbed off on me. Charlie Christian I knew even less about than Django. But I was absorbing everything. I dug Jimmy Page. I knew I wasn't going to outdo him; I wanted to create my own style. I feel with this new album that I've kind of got my own sound. With the Stray Cats I was doing original things but a lot of it was kind of retreading. Now I've achieved that thing where when people hear me on the radio they go, 'Oh that's Setzer.' Just like you always know when it's Clapton.

GUITAR: Before we go on, can you name some essential listening for the rockabilly sounds?

BRIAN: On the Nitty Gritty Band's **Will the Circle Be Unbroken** album, Merle Travis has a song called *Nine Pound Hammer* that's a perfect example of the fingerpicking style. Gene Vincent's second album, **Gene Vincent and the Bluecaps**, is right on the money. Cliff Gallup swings some wild and crazy playing. For the very beginning sounds of rock 'n' roll guitar try finding a reissue of Clarence "Gatemouth" Brown's **San Antonio Ball Buster**. You'll hear Johnny Winter playing something like that now. For Scotty Moore, try any Sun session he was on. The lead from *Hound Dog* has never been beat. It's flat wound strings slapping against a Gibson 295. I used one when I played with the Honeydrippers. The ES-295 looks like a 175 but they're all gold with white soap bar pickups and a white Florentine pick guard. When I heard James Burton do the solo on Ricky Nelson's *My One Desire* I wanted to cover it. I copied him almost exactly. Burton was another cat who was at the original dawn of rock 'n' roll guitar. Pick up any Ricky Nelson or Dale Hawkins album for a good look at him. Paul Burlison was the most unpredictable rockabilly player you'll ever hear. Buddy Holly was an underrated guitarist. People think he was just a songwriter, but he's an excellent guitarist. Check out the solo for *It's So Easy*. It's great. You have to remember, he was doing that in '57. The guitar was thought of as a country instrument. Everybody was going twang, with their fingers flying. Buddy is playing a saxophone solo but that little bit at the end was strictly guitar. There are other players in the 80s who influenced me, the real roots guys like Dave Edmunds.

GUITAR: What's the story behind the Stray Cats?

BRIAN: All I knew at that point was I just felt right playing the guitar with slap echo. It was so original then. I had this anti-disco thing in my head with *Rock This Town*. I wanted to make it real simple and pure with my old Strat or old Gretsch plugged into my old Bassman with an Echo Plex. Eventually, I found Jim and Lee. Lee was naturally talented. He could play cello so he could play bass. I lent him my Sun records so he could learn how to slap. He was a natural. Jim was also perfect for the band. He looked good and he fit the style with that whack. He had a great feel for that stuff and we looked cool as three skinny kids up there with big instruments. And we made it sound good. We played at corner bars and built up a good following. In terms of going off to England, it was like Huckleberry Finn. We just went off on a lark. I saw a picture of a rockabilly kid in an English newspaper and thought someone there had the word. So we went over and almost turned back because we couldn't land a gig. But after the first gig we were big news. We played this pub in South London, the Fulhan Greyhound, and opened for a pseudo-American funk band. The second gig Chrissie Hynde and Ray Davies were there. We went up pretty quickly in London. It went from big news to a record deal.

GUITAR: Were you that different to the British audience?

BRIAN: You have to remember, it was a fashion thing as well. People were buying Gretsch guitars like they were going out of style. Gene Vincent and Eddie Cochran were big names over there. They knew where we were coming from. A lot of people in America thought we were like Sha Na Na and didn't realize what it was about. People in England knew it was coming from the real rockers of the 50's and not the Paul Ankas. It was the greatest thing since sliced bread for 15 minutes, which is like everything over there. The English definitely get onto something and we did real well there for 15 minutes. That's where I met Dave Edmunds. He came down to a show and we were going to make a record and needed a producer. In the next few weeks we were recording *Runaway Boys*. We did two songs in Jem studios in North London, *Rock This Town* and *Runaway Boys*, which were two of the best we ever did. In 1981, *Runaway Boys* became our first hit in Europe. It wasn't released in America. But to me, that had all the elements that the band was best at. It was the epitome of a Stray Cats song because we brought rockabilly to the 80s with that one. *Rock This Town* is a classic. I love that solo, but it's a blues and *Runaway Boys* is a song with a great bass line. That was the best song we ever did, by far.

GUITAR: Can you give me an example of a song which shows off the influences we've been talking about?

BRIAN: From the album **Rant 'n' Rave with the Stray Cats**, the song *Too Hip*

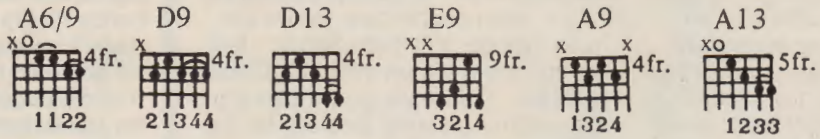
Gotta Go includes influences from Scotty Moore, Paul Burlison, "Gatemouth" Brown, Cliff Gallup, and Buddy Holly.

GUITAR: On *Double-Talkin' Baby* you use a lot of jazz chords. Can you show us some of your favorites? (See example 1.)

BRIAN: Here's a riff that Dave Edmunds showed me. (See example 2.)

Here's the Stray Cat Strut solo. (See example 3.)

Ex.1



Ex.2

Triplet feel

Gtr. I

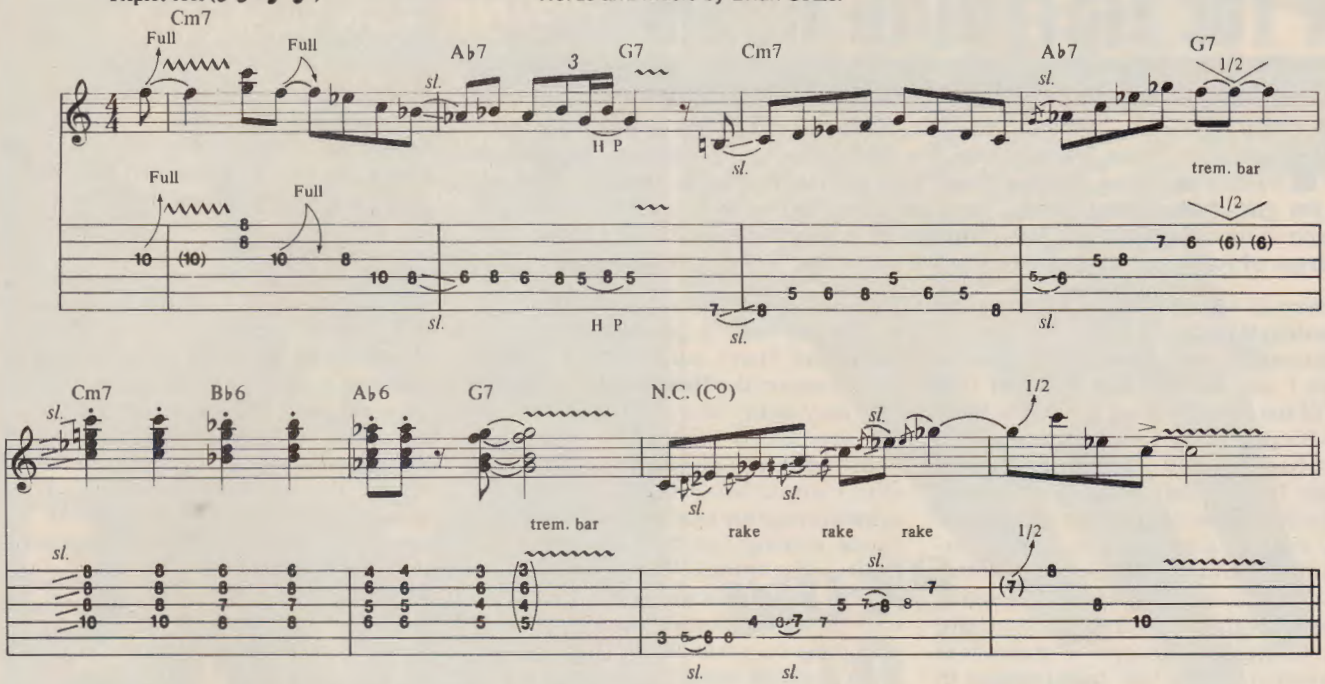
Gtr. II

Ex.3

Triplet feel

STRAY CAT STRUT

Words and music by Brian Setzer



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GUITAR: What's the deal with Gretsch guitars?

BRIAN: Because Eddie Cochran played one. He played the 6120. I think George Harrison played the Country Gentleman. I bought my 6120 for $100, thinking that one day I'll go out and buy a real guitar, maybe a Strat. When I had the money I went back to the Gretsch which is difficult to play, doesn't have sustain, is real twangy and makes you work to play it. But we needed that tone, which is so characteristic. I found I got my own sound out of it. The Bassman is just a good workhorse of an amp. It breaks up in a nice way. It has a nice warm tube sound, yet it's got enough power to use live. Every time I think of Fender Bassmans I think of Clapton using one on the **Blind Faith** album cover. It has a distinctive tone, like an old Strat does. Even if you want to go for super sustain, if you use it with pedals, it usually holds up. On **The Knife Feels Like Justice** I tended to use a plain Marshall piggyback 50-watt amp for rhythm parts. For lead I cranked up an old axe through an old Bassman. I didn't use a new guitar just for the intonation aspect of it.

GUITAR: On the title track you sound pretty modern.

BRIAN: That song called for it. I used a new Guild Aviator solid body guitar. I had the amp cranked and I'm standing right in front of it. On the second verse I've got a guitar running backwards in the track.

GUITAR: Have you been practicing at all?

BRIAN: Not as much as I can because I got heavily into writing for the album. I wrote a song called *Barbed Wire Fence* that's a whole different bag. It's playing bop and flatpicking. It's not swing but it's chromatic and staccato. There's a bit on it that Dickie Betts thought up. I had written the part, which is reminiscent of Doc Watson, but when I played it with Dickie at the Guitar Greats concert, Dickey suggested a riff. I have to give him credit for that. Plus Chuck is on it, so we're that much closer to the Allman Brothers.

GUITAR: Are you conscious of your guitar part when you're writing?

BRIAN: Musically I always write on the guitar, and I don't want it to be a typical thing, otherwise it's just retreading. I'm conscious of that. I usually start with a riff and build. The band rehearsed for three weeks and the songs came a long way, because Chuck, Kenny and Don have been around and know a lot about arranging. I would come in with these 10 verse songs which had two verses, chorus, solo, chorus. Everything was too symmetrical. They helped me tear it apart and inspired me to experiment. With the Cats, we went in and they turned on the recorder.

GUITAR: The music has a much broader scope stylistically than what you did with the Stray Cats.

BRIAN: On this record I was going for that two guitar approach. I wanted to make a clean album that didn't sound cluttered up and I wanted to keep some elements of what I had done with the Cats. I didn't want to abandon the whole thing, because that musical style will always mean a lot to me.

GUITAR: How do you feel about the record as a whole?

BRIAN: I'm really happy with it. I think I've come a long way. I like the songs I wrote and I think I'm singing a hell of a lot better than I ever did. With the Cats I was always kind of buried, I was never sure of myself. I never wanted to be a singer and when I hear it back on this record I'm happy. Something else I had in the back of my mind was that I didn't want to sound better on record than I do live. You know, do things you can't duplicate. I don't think that's fair. Also, I write a lot of melody. When I write a song I don't like to hear too much guitar going overboard. I find that boring. It's not something I want to turn the radio on to hear. I like melody along with a nice guitar solo, like on *Haunted River* or *Bobby's Back*. Sometimes I think people just want to hear Eddie Van Halen. I don't know. I wonder if I'm really coming through. Maybe I should just do the "Doodlee-doolee" bit. I enjoy what I play. I'm not trying to impress anyone. I'm not trying to sound like a rock pioneer and I'm not stuck in the 50s either. I just do what I like to do and I hope other people get off on it as well. ■

IN THE LISTENING ROOM Krokus

Musical selections by John Stix

While pop bands dominate the fast lane to the top of the charts these days, hard rock bands are stalled in the emergency lane, searching for the right mixture of octane and sweetener. One such hard driver is Fernando Von Arb. As the guitarist/leader of Krokus he is largely responsible for getting the Krokus engine in roadworthy order. With a minute off from revving up for their new album, **Change of Address**, we brought him in for a pit stop in the Listening Room.

1 *Never in My Life* from **Climbing**, by Mountain/Windfall

Fernando: I could never afford albums when I was starting out, but that was one of the bands I liked. It's a style I still like. It's part of the roots of metal. Leslie West had a sound you'd instantly recognize. He sounded sweetly melodic and heavy with one of the best vibratos. It was relaxed and fat. This was a fat-sounding band with those heavy clear riffs. They were very blues-oriented. I always saw them as a good band to have at a festival. My favorite of theirs was *Mississippi Queen* (See transcription in Jan. '86 issue). This song I had forgotten, but it had that Mountain sound. If they could record with today's facilities they would have a brighter sound and the kids would eat that stuff up right now.

2 *Rock and Roll Crazy Night* from **Thunder in the East** by Loudness/Atco

Fernando: That's something we could have done on the **Headhunter** album (a disc they didn't like). I guess it's one of the new breed of heavy metal bands from the West Coast. Seeing them in a club I would bang my head, drink my drink and tap my foot. There are so many bands coming out that are doing the exact same things. There's almost no way to be successful if you don't have an outstanding image or one outstanding pop song on your album. It's like you are a grain of sand on the beach. The guitarist played a nice solo, but again, it's influenced by Van Halen. Everybody in the metal field right now is playing the same way. It's what the kids want to hear. It's nicely played but as a composition, as a song, there is no chance to be really successful with this stuff. If people hadn't heard that in ten years they might go, wow! But this is common today; it's just one more song.

3 *Love Somebody* from **The Firm**, by The Firm/Atlantic

Fernando: In the very beginning I thought somebody was imitating Led Zeppelin. I don't know this album, but we found out why these guys are different. They do something that has character and personality. You recognize them. I knew the song *Radioactive* and just because I did, I recognized this instantly. This has a real good drive in it. The bass is fantastic, playing a little like a lead instrument with this funky jazzy influence. The sound is fretless. Then you have all these heavy drums, and the guitar of Jimmy Page is one world. Everybody shows personality and that's great. It's something you either hate or like but it definitely stands out. You can discuss Jimmy Page's guitar solo, because his solos are sometimes off the wall. Sometimes he plays the most terrible stuff but it's him. I've always liked those guitarists with personality, like Keith Richards. He too plays off the wall and sometimes you can really hate it, but then you suddenly realize it's unique, it's them. So I like this one.

Pictured at a recent MI graduation are (l to r) Paul Farnen, Bob Magnusson, Ovation Human Relations Award Winner, Carlos Calvo; Yamaha Bass Human Relations Award Winner, Homer Smith; Yamaha Outstanding Drummer of the Year, Helge Zumdick; Zildjian Human Relations Award Winner, Fred Dinkens; Joe Porcaro; Tommy Tedesco; Ralph Humphrey; Gibson Outstanding Guitar Player of the Year Award Winner, Patrick Lentz; Howard Roberts; and not pictured Fender Outstanding Bass Player of the Year Award Winner, Torben Westergaard.

Our thanks to FENDER, GIBSON, OVATION, YAMAHA and ZILDJIAN for their genuine interest in quality music education and for providing the fine instruments presented. And a special thanks to PEAVEY for providing the fine equipment in use throughout the school year.

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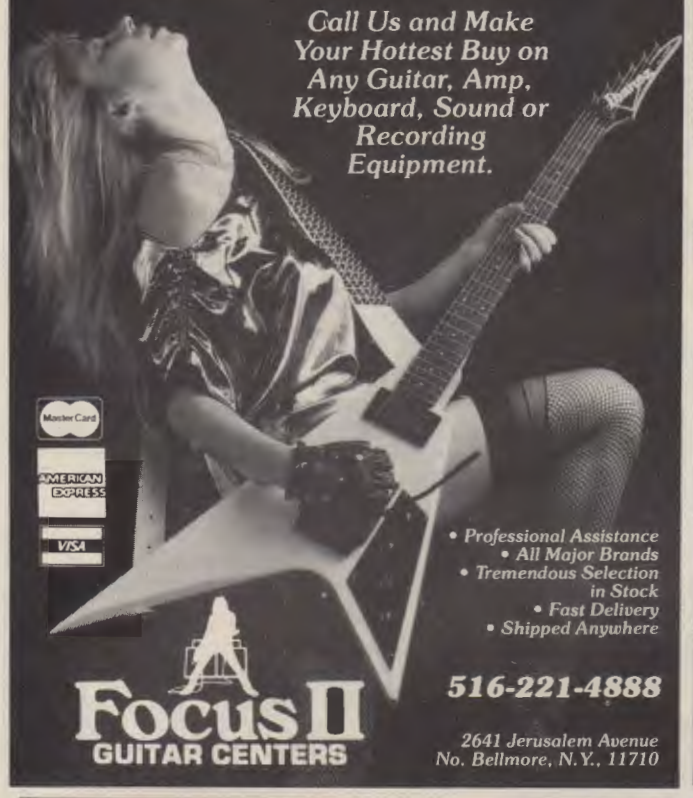

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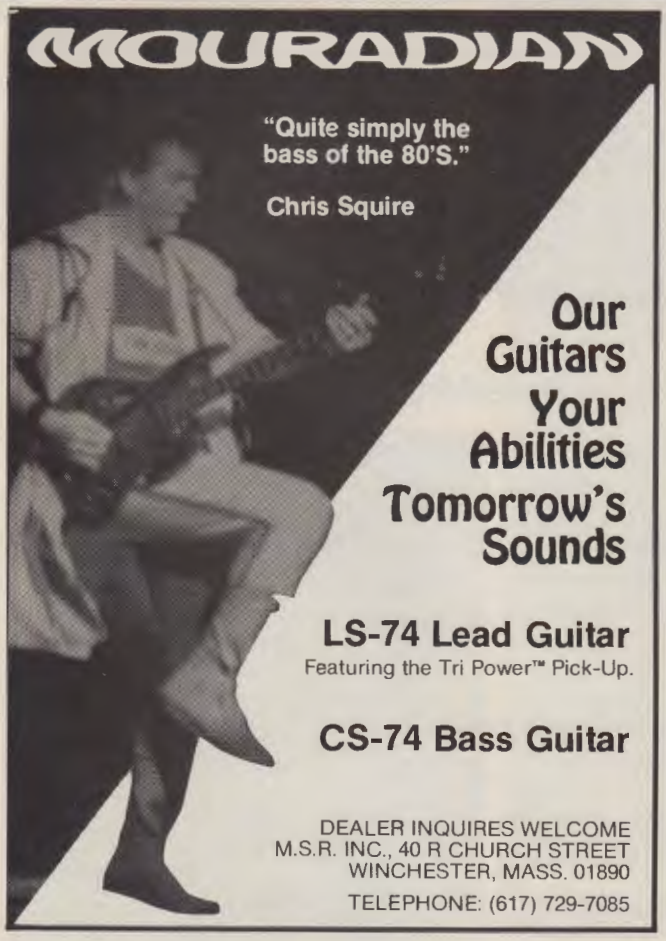

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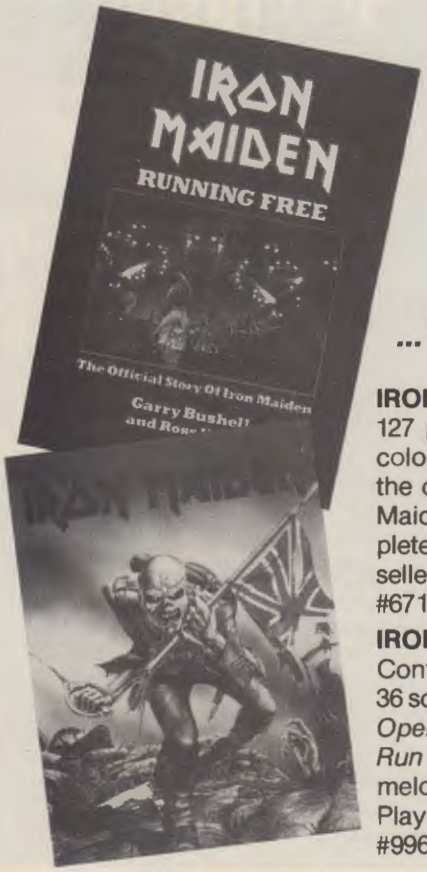

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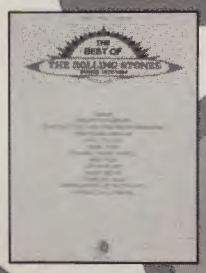

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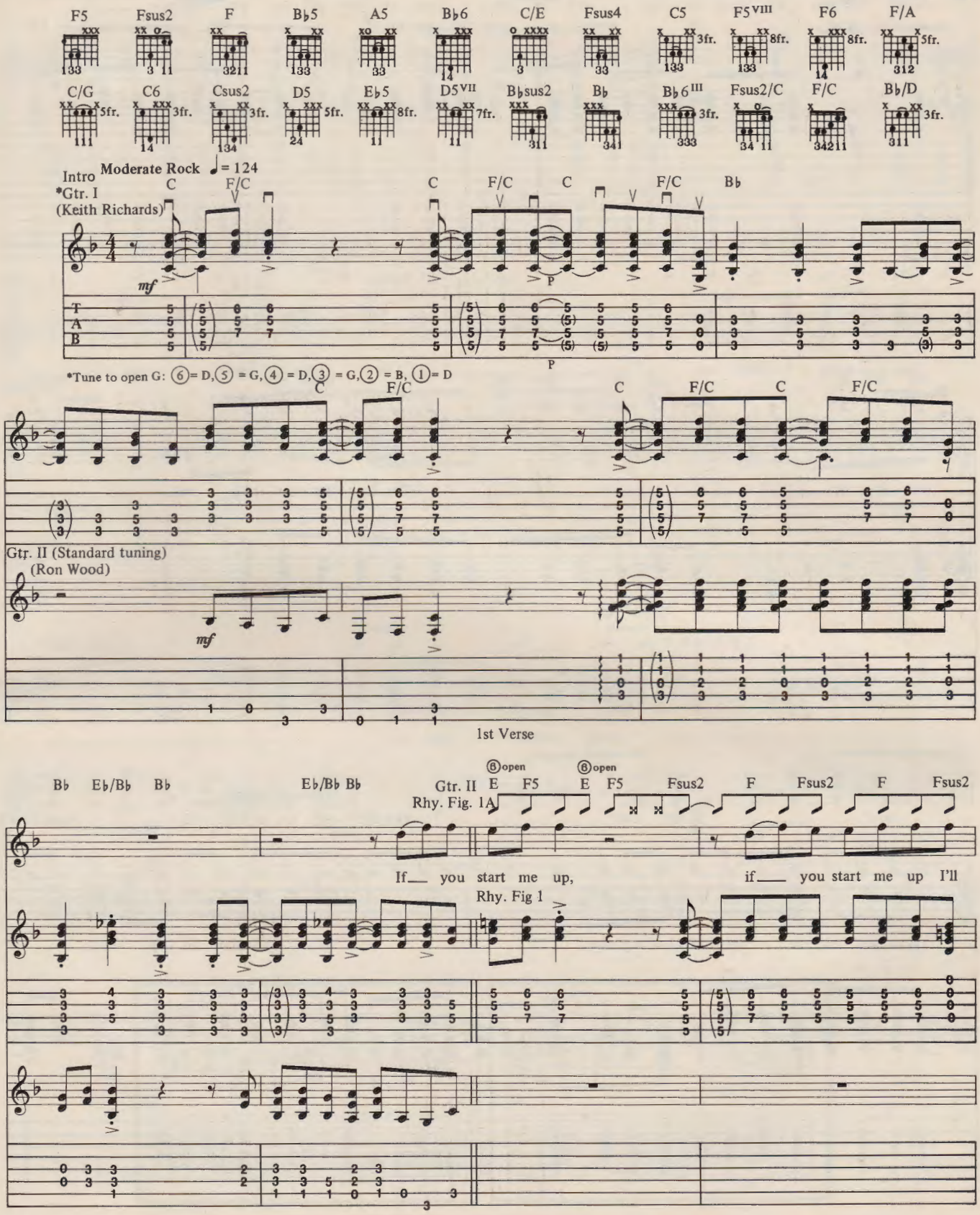
Tabulature Explanation Page 92

START ME UP

As recorded by The Rolling Stones
(From the album TATTOO YOU/Rolling Stones Records)

Words and music by
Mick Jagger and Keith Richards



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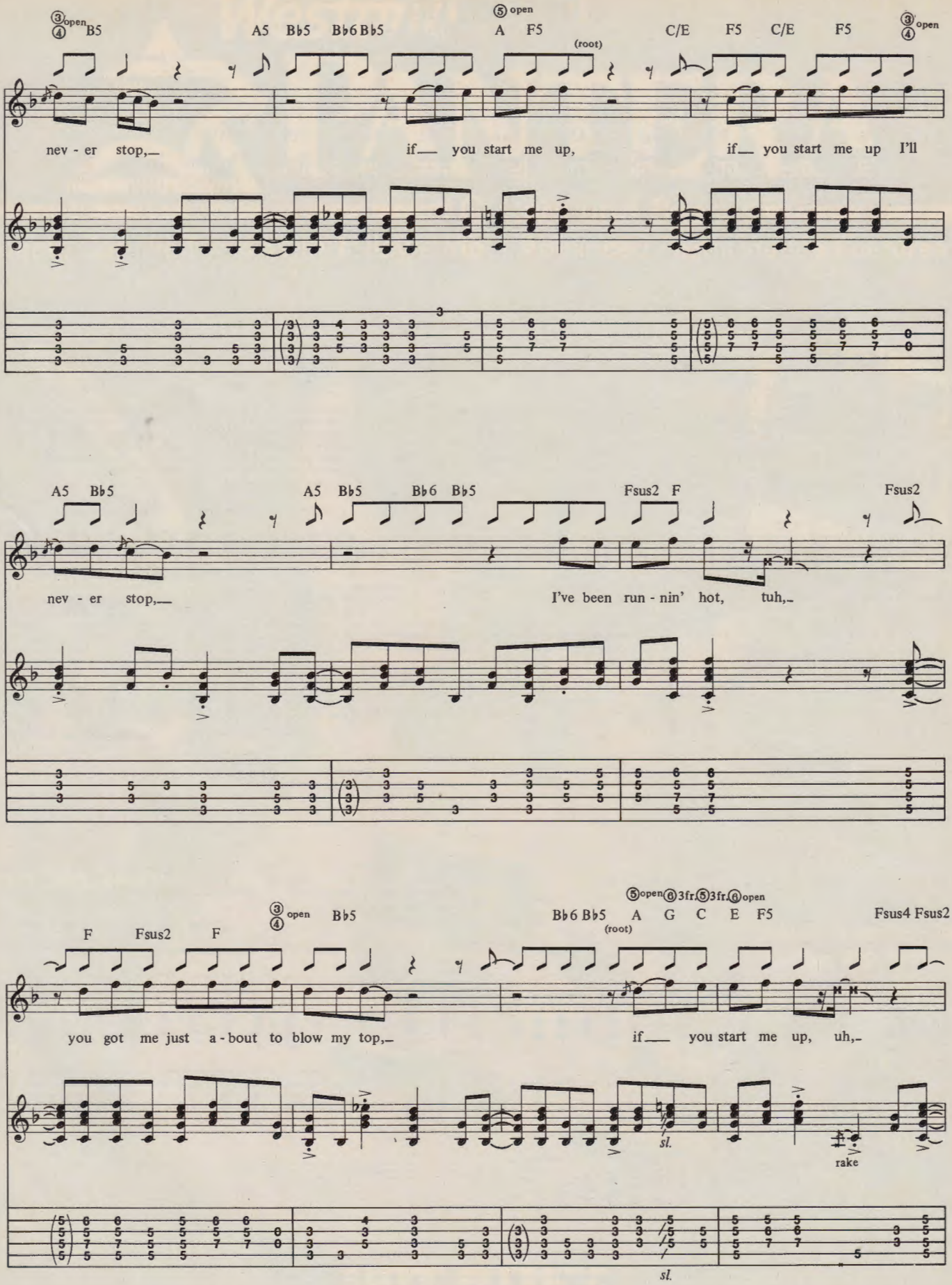
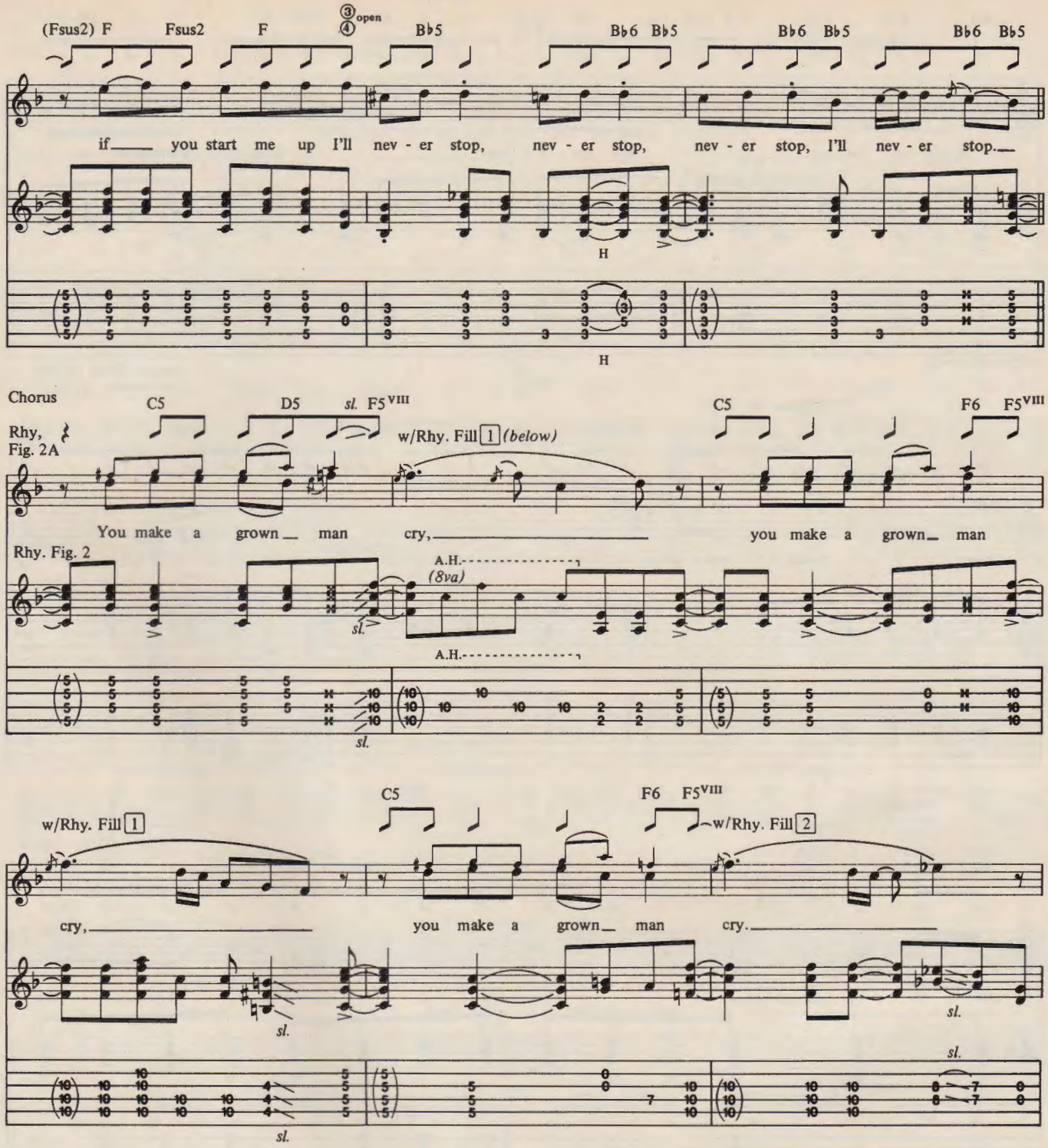
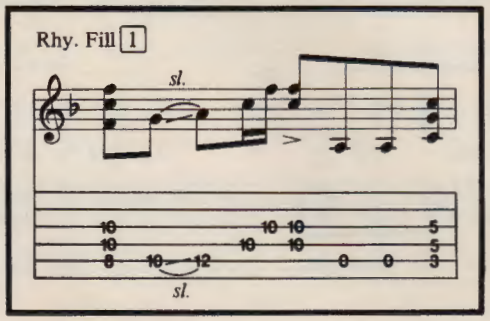
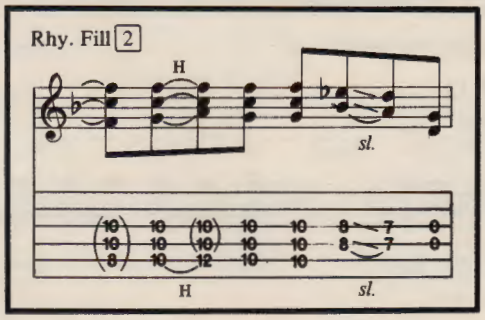
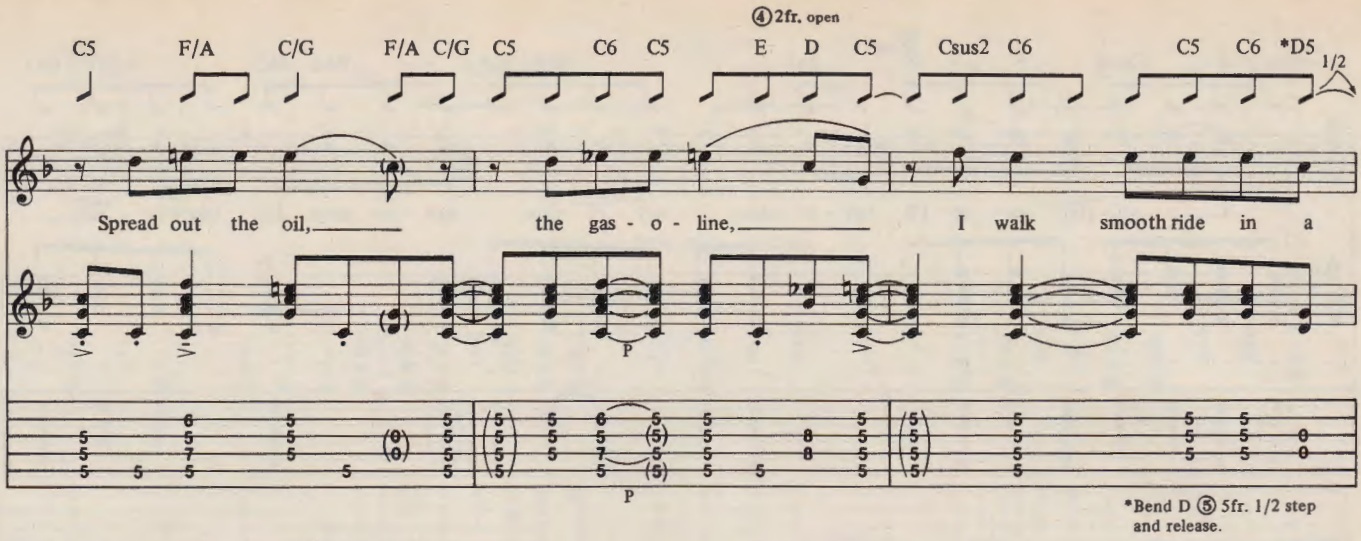
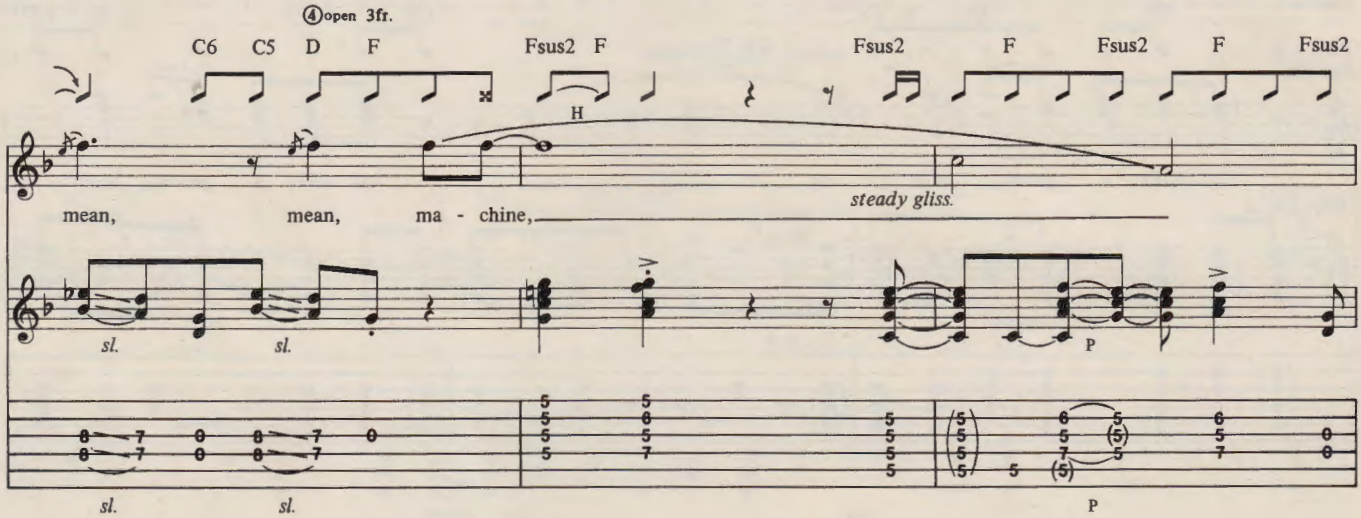

③④open B5 A5 B♭5 B♭6 B♭5 ⑤open A F5 (root) C/E F5 C/E F5 ③④open
nev - er stop,— if— you start me up, if— you start me up I'll
A5 B♭5 A5 B♭5 B♭6 B♭5 Fsus2 F Fsus2
nev - er stop,— I've been run - nin' hot, tuh,-
F Fsus2 F ③④open B♭5 B♭6 B♭5 ⑤open⑥3fr.⑤3fr.⑥open A G C E F5 (root) Fsus4 Fsus2
you got me just a - bout to blow my top,- if— you start me up, uh,-
sl.
rake
sl.

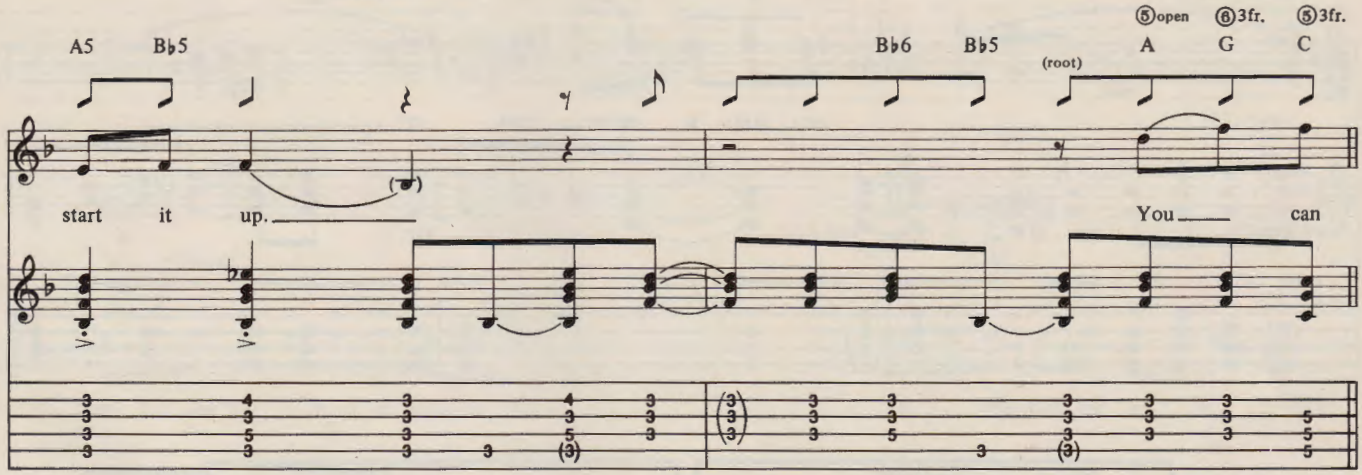

(Fsus2) F
Fsus2
F
③open ④
B♭5
B♭6 B♭5
B♭6 B♭5
B♭6 B♭5
if you start me up I'll nev - er stop, nev - er stop, nev - er stop, I'll nev - er stop.
H
Chorus
Rhy. Fig. 2A
C5
D5
sl.
F5VIII
w/Rhy. Fill 1 (below)
C5
F6
F5VIII
You make a grown man cry, you make a grown man
Rhy. Fig. 2
A.H.
(8va)
sl.
w/Rhy. Fill 1
C5
F6
F5VIII
w/Rhy. Fill 2
cry, you make a grown man cry.
sl.


Rhy. Fill 1
sl.


Rhy. Fill 2
H
sl.

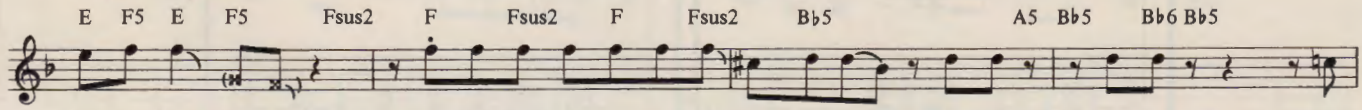


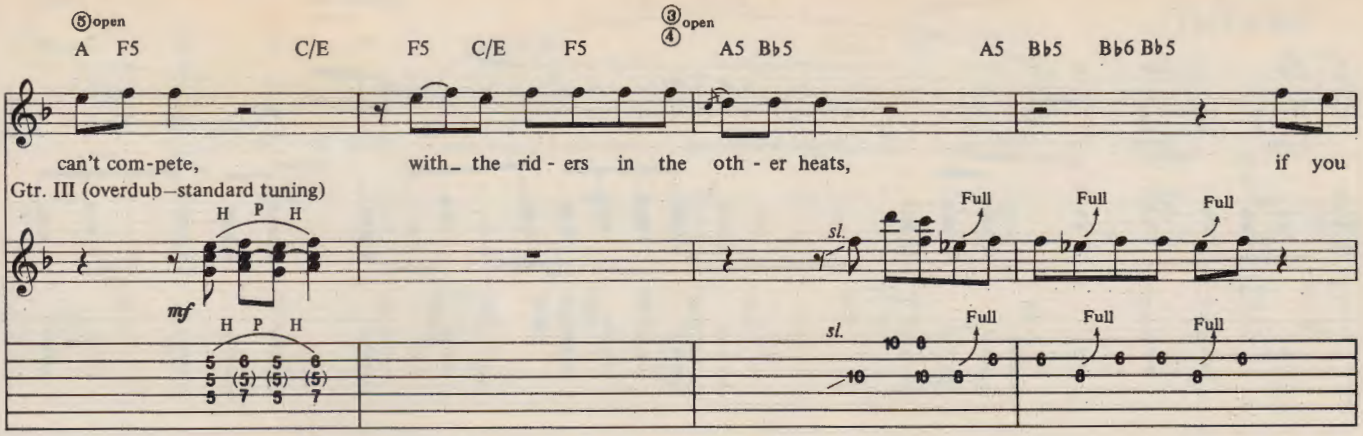


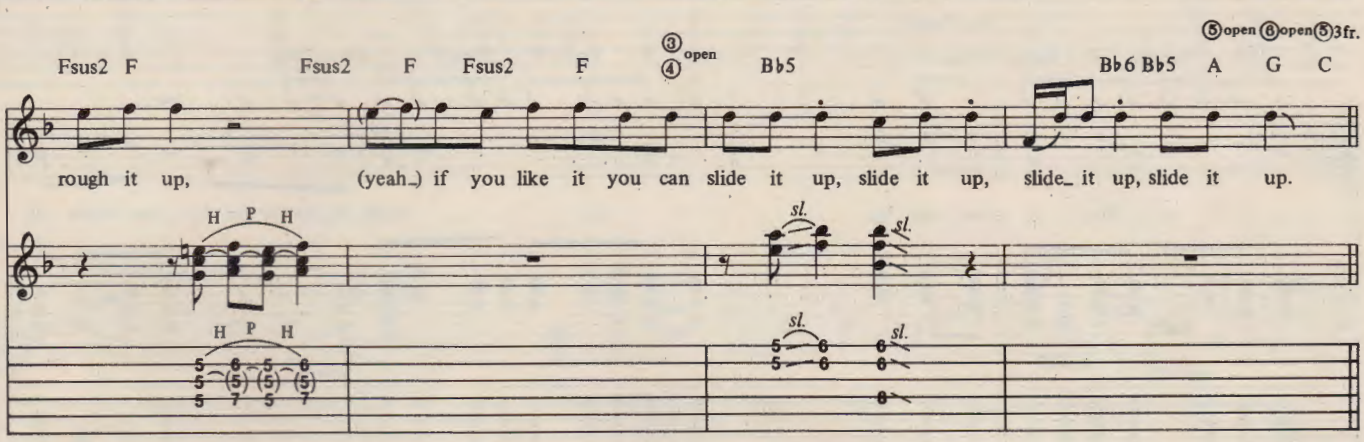


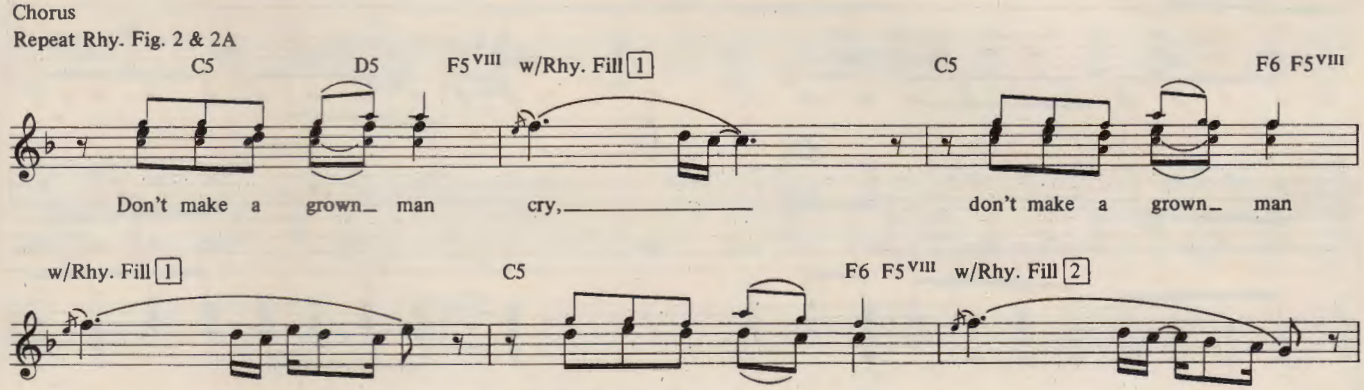
2nd Verse

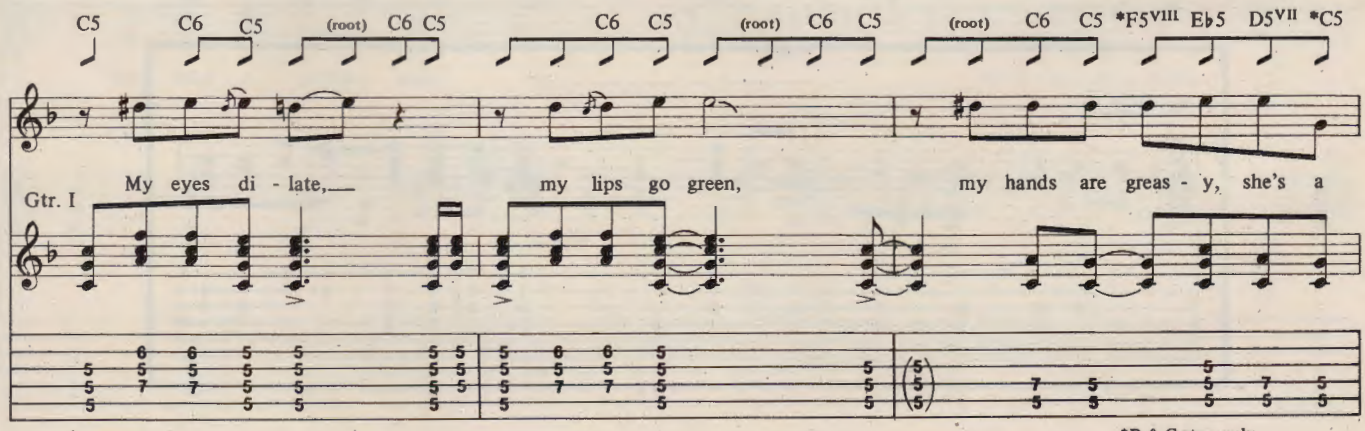
Repeat Rhy. Fig. 1 & 1A



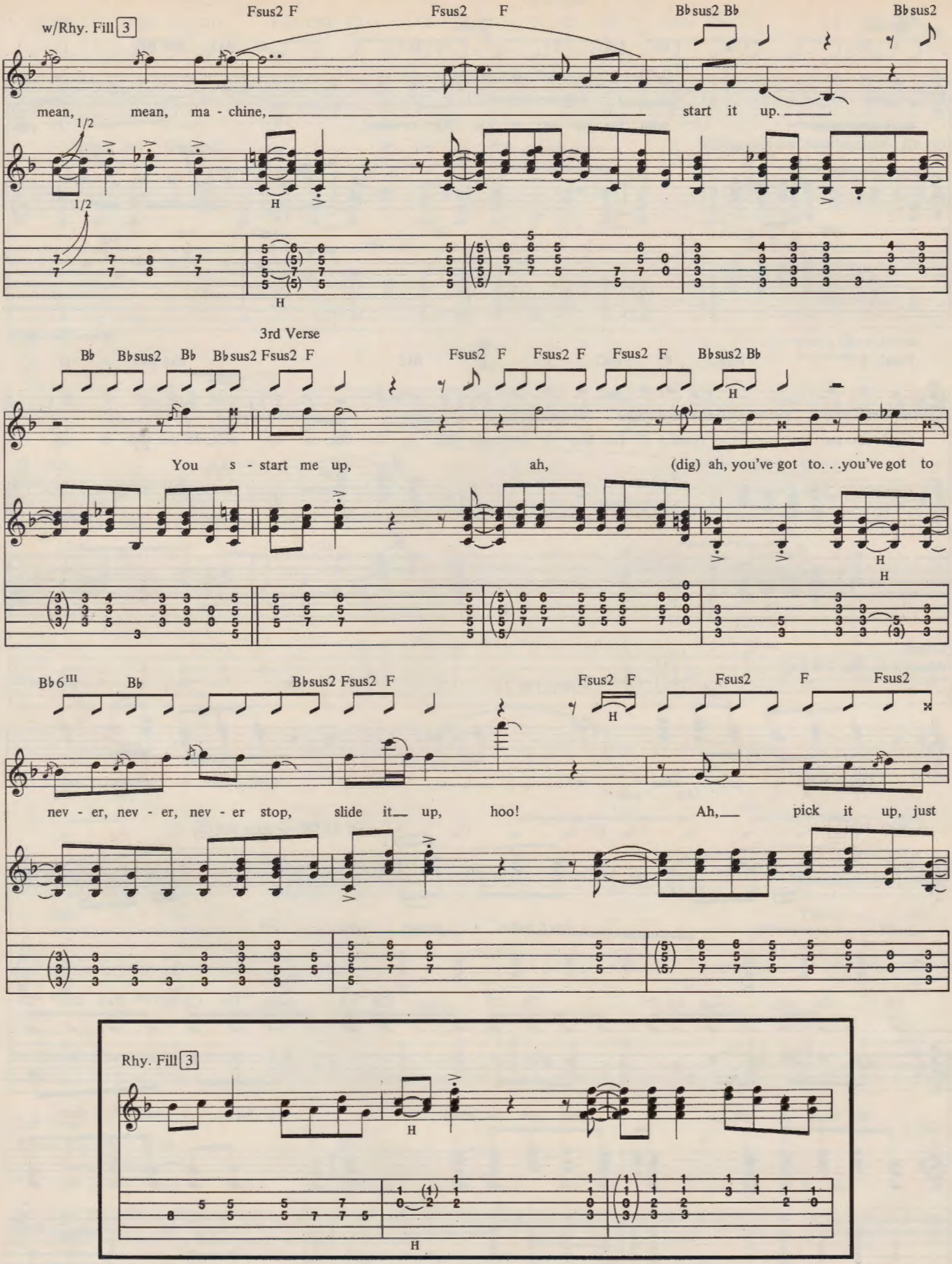

⑤open
A F5 C/E F5 C/E F5
③④open
A5 B♭5 A5 B♭5 B♭6 B♭5
can't com-pete, with_ the rid - ers in the oth - er heats, if you
Gtr. III (overdub–standard tuning)
H P H
mf
sl.
Full

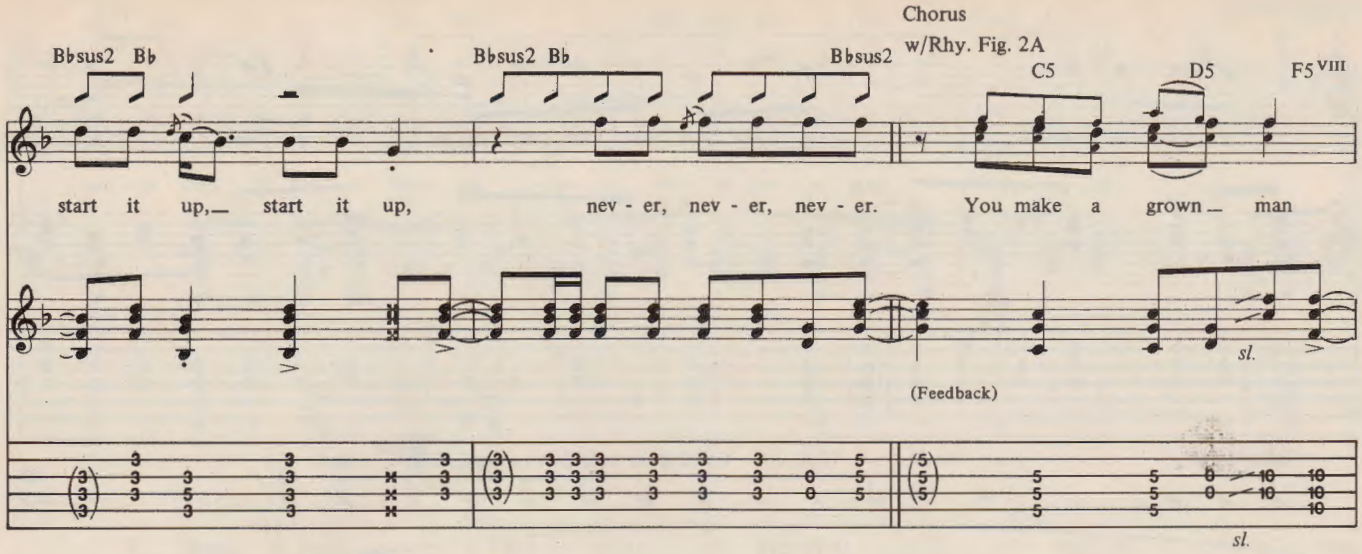

Fsus2 F Fsus2 F Fsus2 F
③④open
B♭5
⑤open ⑥open ⑤3fr.
B♭6 B♭5 A G C
rough it up, (yeah_) if you like it you can slide it up, slide it up, slide_ it up, slide it up.
H P H
sl.

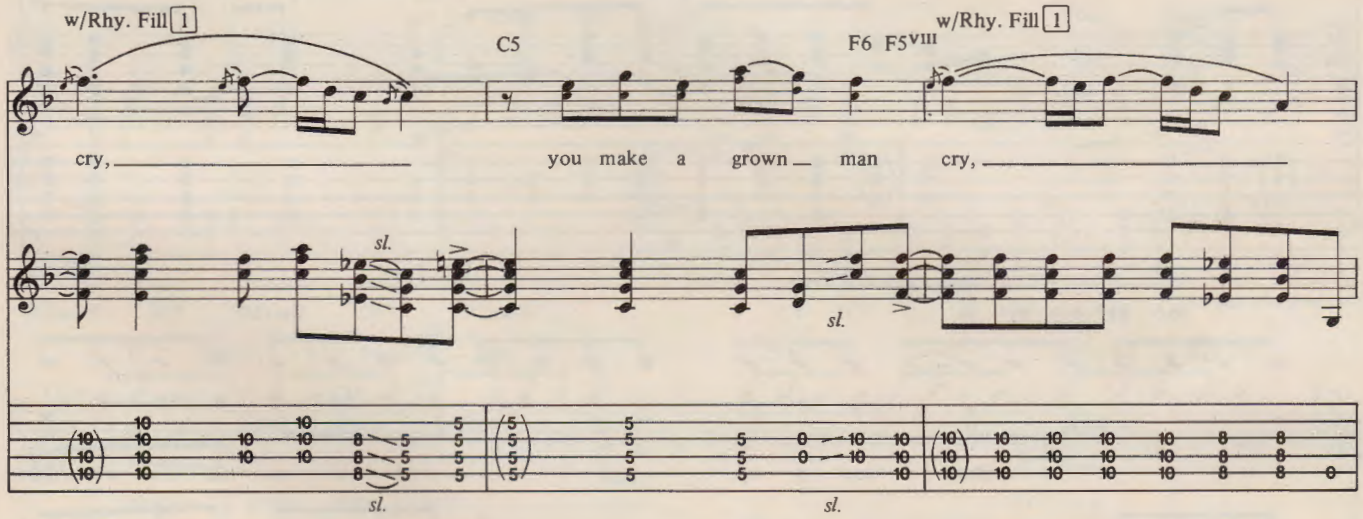

Chorus
Repeat Rhy. Fig. 2 & 2A
C5 D5 F5VIII w/Rhy. Fill 1
C5 F6 F5VIII
Don't make a grown_ man cry, don't make a grown_ man
w/Rhy. Fill 1
C5 F6 F5VIII w/Rhy. Fill 2
cry, don't make a grown_ man cry.

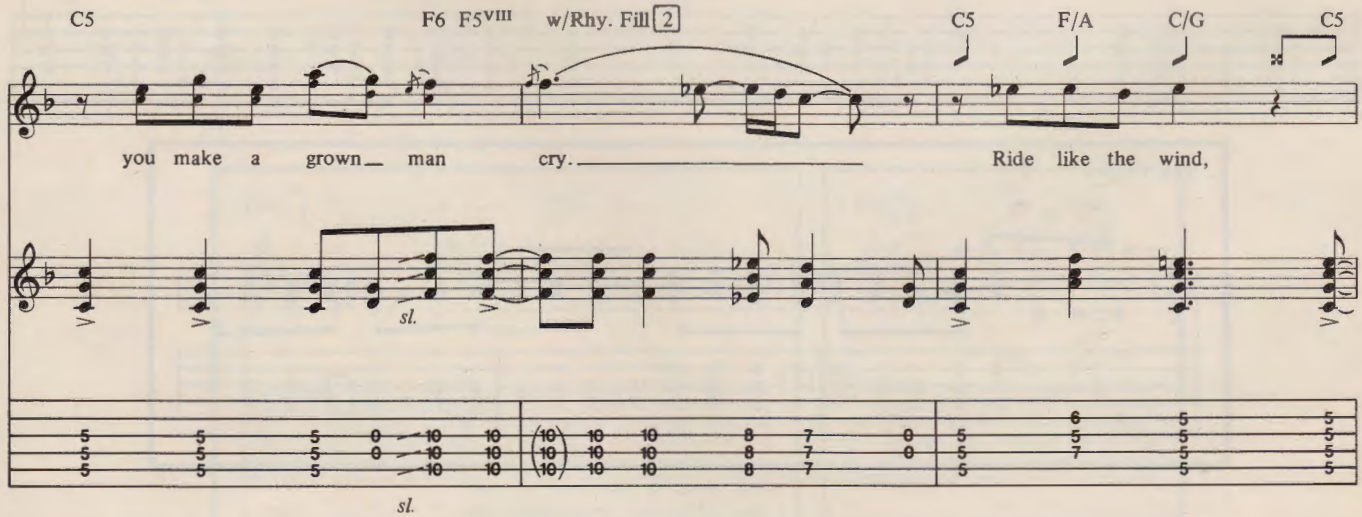

C5 C6 C5 (root) C6 C5 C6 C5 (root) C6 C5 (root) C6 C5 *F5VIII E♭5 D5VII *C5
My eyes di - late, my lips go green, my hands are greas - y, she's a
Gtr. I

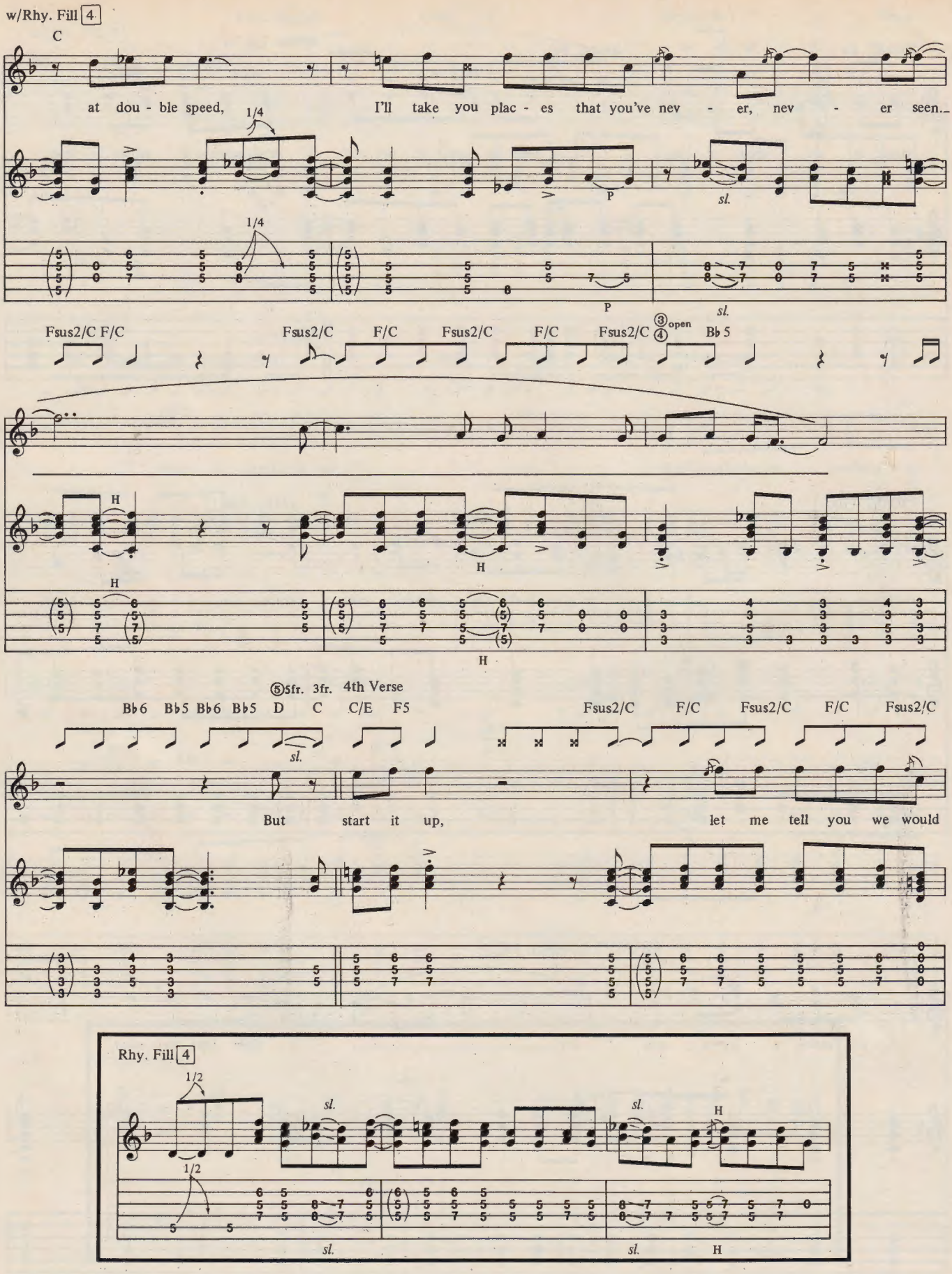
*D & G stgs. only


w/Rhy. Fill 3
Fsus2 F
Fsus2 F
B♭sus2 B♭
B♭sus2
mean, mean, ma - chine, start it up.
1/2
H
3rd Verse
B♭ B♭sus2 B♭ B♭sus2 Fsus2 F
Fsus2 F Fsus2 F Fsus2 F B♭sus2 B♭
You s - start me up, ah, (dig) ah, you've got to. . .you've got to
B♭6III B♭
B♭sus2 Fsus2 F
Fsus2 F Fsus2 F Fsus2
nev - er, nev - er, nev - er stop, slide it up, hoo! Ah, pick it up, just
Rhy. Fill 3


Chorus
w/Rhy. Fig. 2A
B♭sus2 B♭
B♭sus2 B♭
B♭sus2
C5
D5
F5 VIII
start it up, start it up, nev - er, nev - er, nev - er. You make a grown man
(Feedback)
sl.


w/Rhy. Fill 1
C5
F6 F5 VIII
w/Rhy. Fill 1
cry, you make a grown man cry,
sl.


C5
F6 F5 VIII
w/Rhy. Fill 2
C5
F/A
C/G
C5
you make a grown man cry.
Ride like the wind,
sl.


w/Rhy. Fill 4
C
at dou - ble speed, I'll take you plac - es that you've nev - er, nev - er seen.
1/4
P
sl.
Fsus2/C F/C Fsus2/C F/C Fsus2/C F/C Fsus2/C ③open ④ Bb 5
H
⑤5fr. 3fr. 4th Verse
Bb6 Bb5 Bb6 Bb5 D C C/E F5 Fsus2/C F/C Fsus2/C F/C Fsus2/C
But start it up, let me tell you we would
Rhy. Fill 4
1/2

③open ④ B♭5 ⑤5fr. D *B♭5 B♭6 B♭5 B♭6 B♭5 ⑤3fr. C Fsus2 F Fsus2

nev - er stop, uh, nev - er stop, uh, nev - er, nev - er, nev - er stop. Start me up,

*D & G stgs. only (next bar also).

w/Fill 1

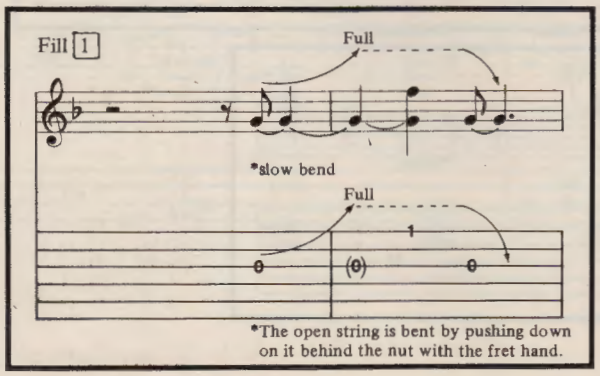
F Fsus2 F Fsus2 (root) ⑤5fr. D *B♭5 C5 B♭5 B♭/D ⑤3fr. C Fsus2 F †Fsus2 F Fsus2

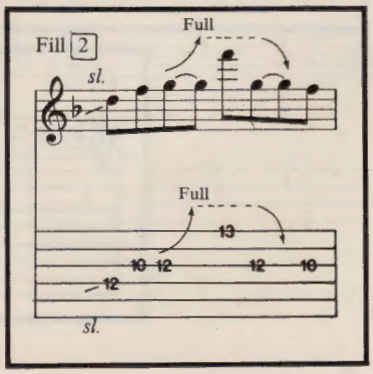
nev - er stop, nev - er stop. You, you,

†Top stgs. (this beat only)

F Fsus2 F Fsus2 ③open ④ B♭5 w/Fill 2 C/E F5 C/E F5

you make a grown man cry, you,





w/Fill 3

C/E F5 C/E F5 C/E A5 B♭5 A5 B♭5

you make a dead man come,

w/Fill 4

C/E F5 C/E F5

you, you,

Begin fade

Fsus2 F Fsus2 F Fsus2 B♭5

③④ open

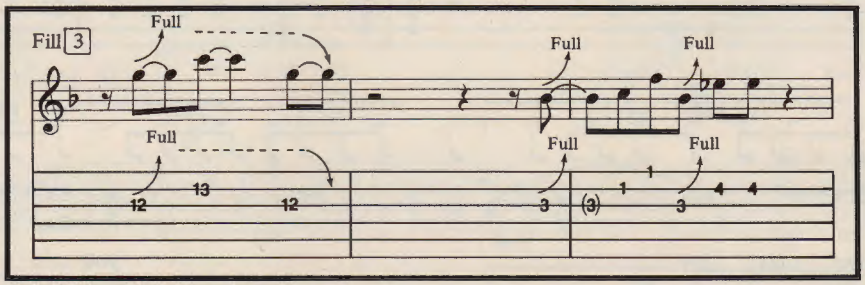
you make a dead man come,

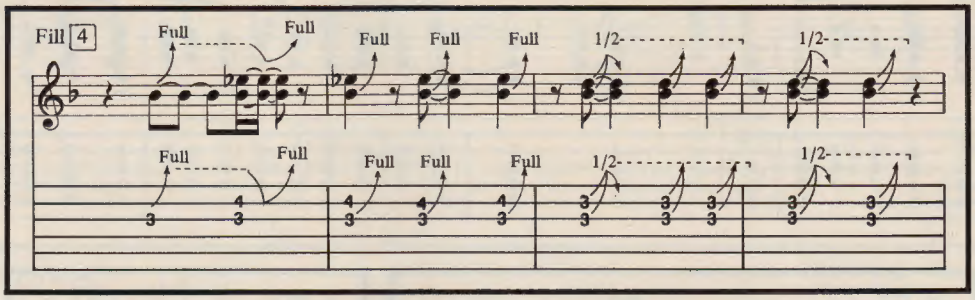
w/Fill 5

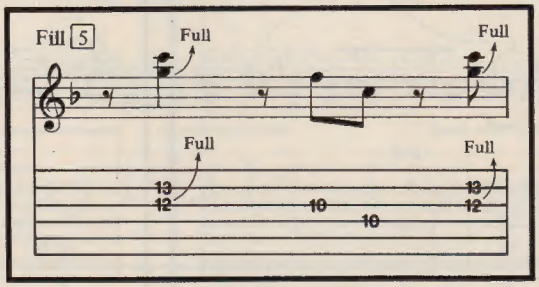
F Fsus2 (root) F5^VIII E♭5

Fade out

you, you,...



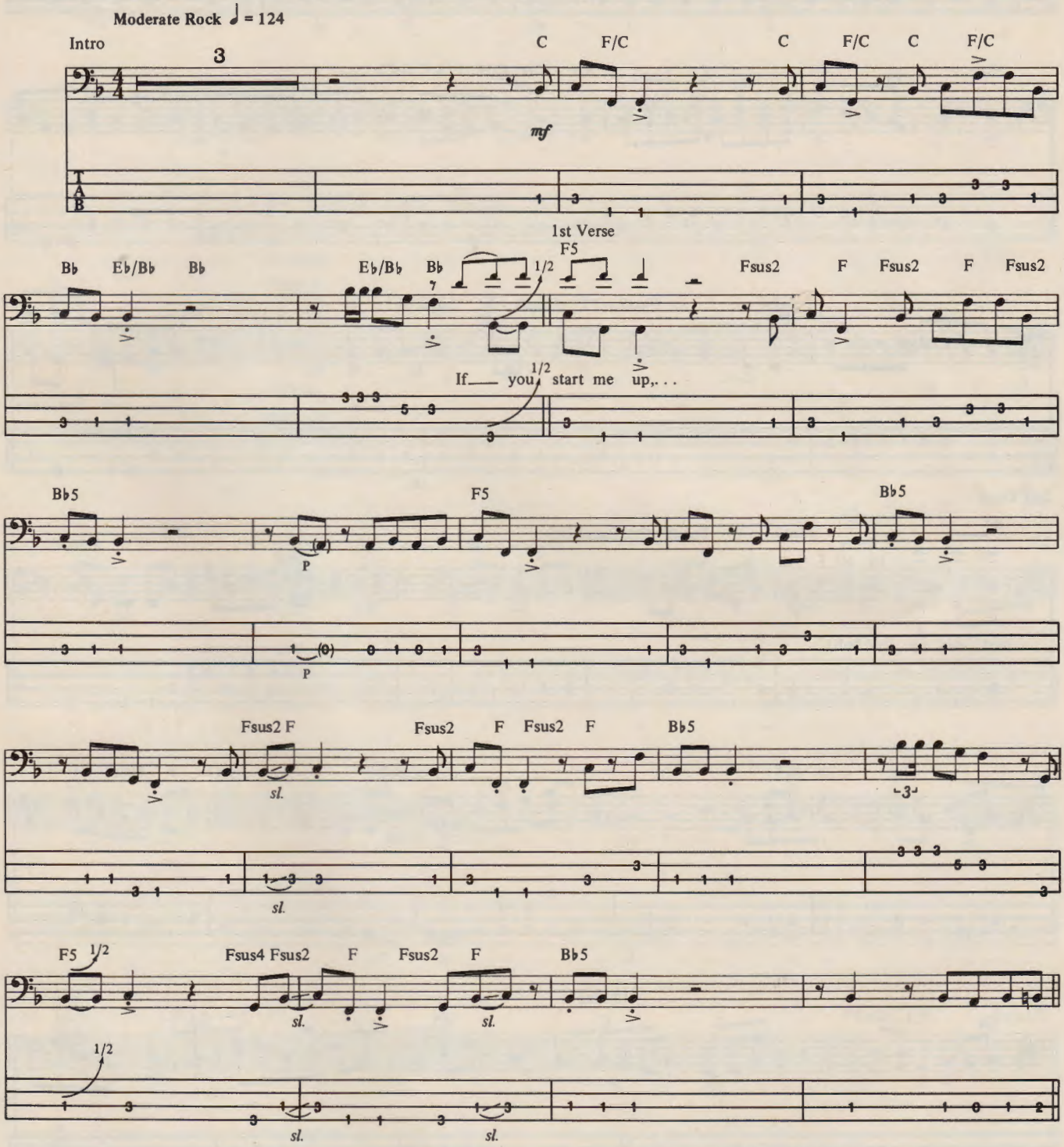




Bass Line for

START ME UP

Words and music by
Mick Jagger and Keith Richards



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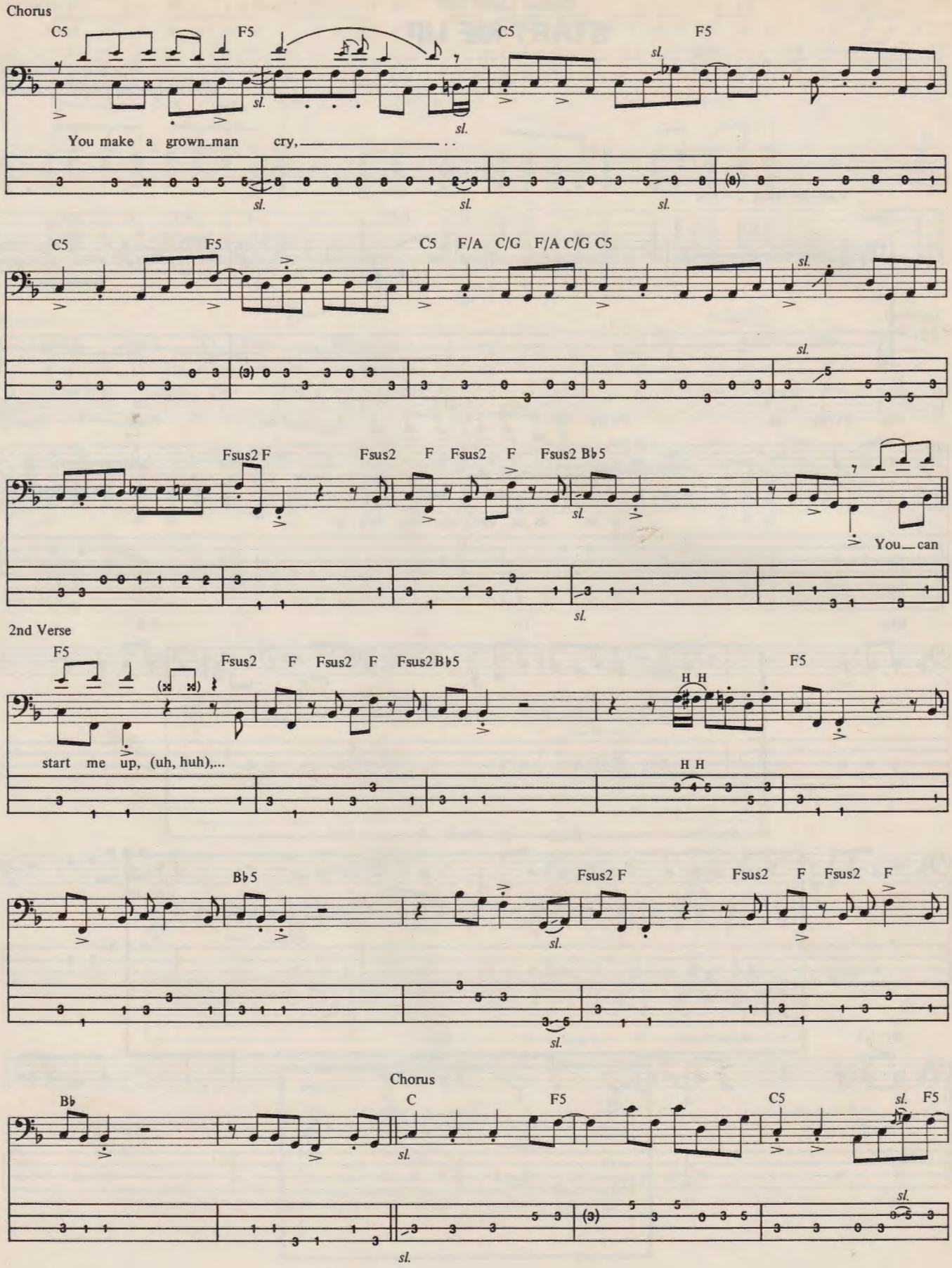
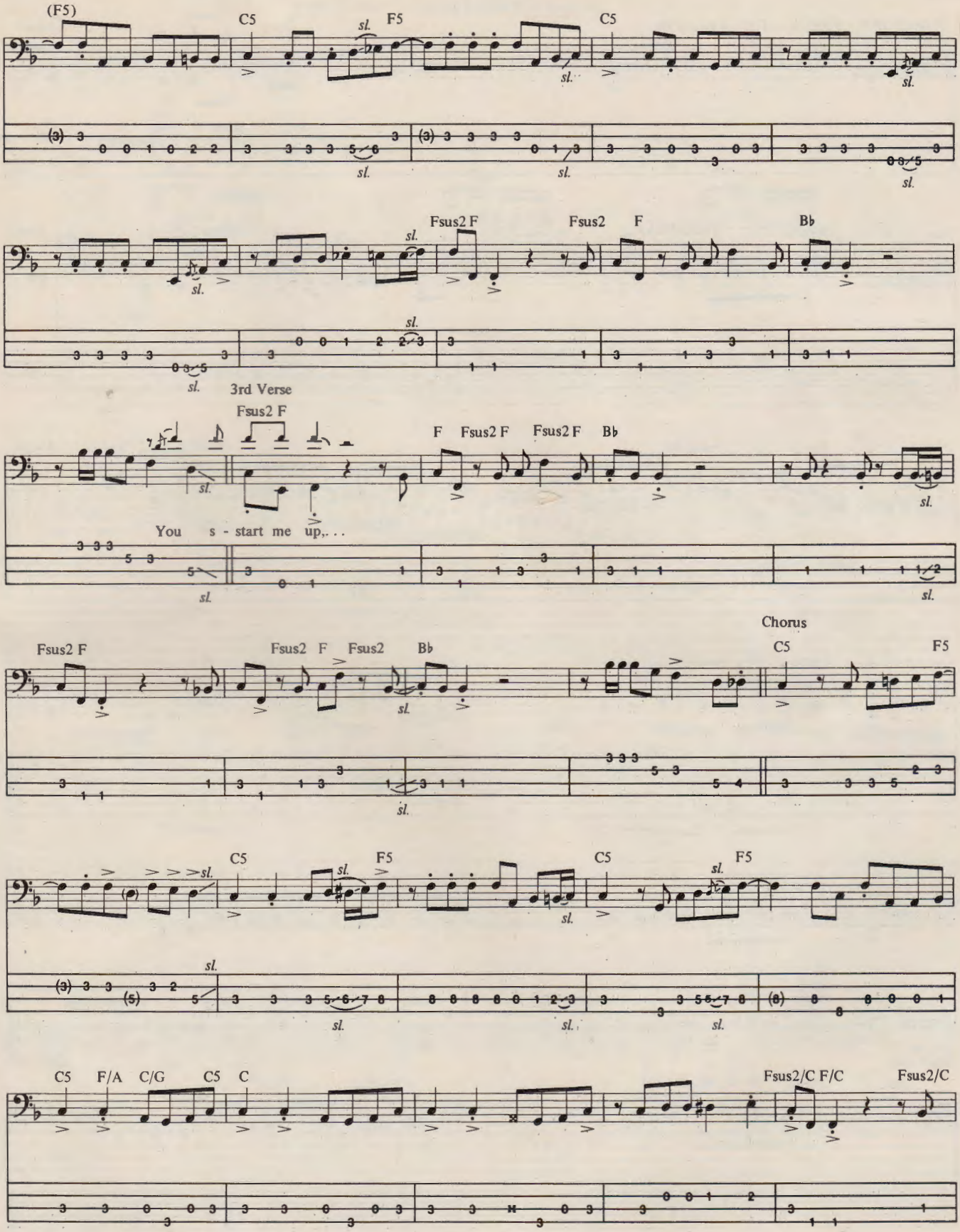
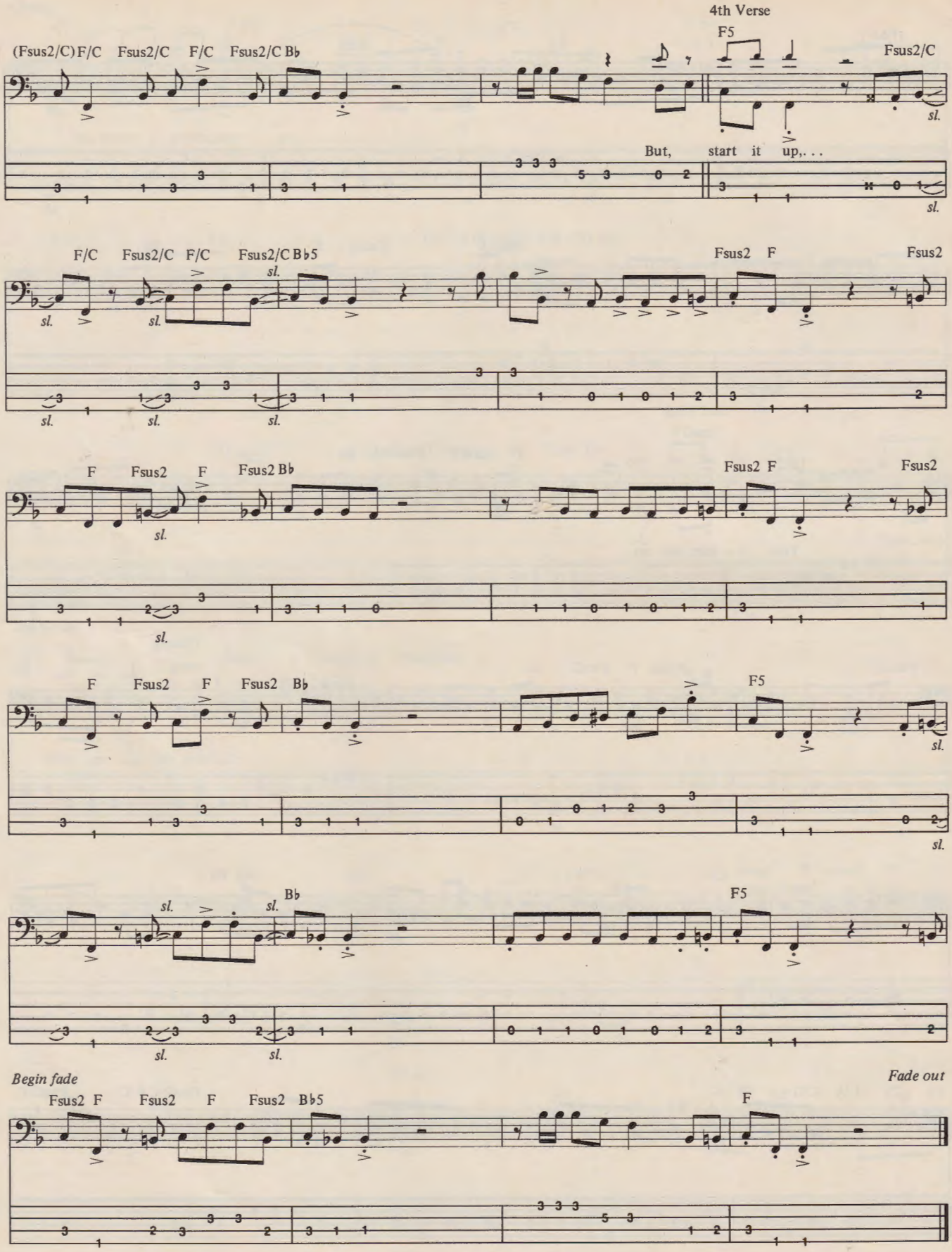

Chorus
C5
F5
C5
F5
You make a grown_man cry,
C5
F5
C5 F/A C/G F/A C/G C5
Fsus2 F
Fsus2 F Fsus2 F Fsus2 B♭5
You_can
2nd Verse
F5
Fsus2 F Fsus2 F Fsus2 B♭5
F5
start me up, (uh, huh),...
B♭5
Fsus2 F
Fsus2 F Fsus2 F
B♭
Chorus
C
F5
C5
F5


(F5)
C5
F5
C5
sl.
Fsus2 F
Fsus2
F
Bb
3rd Verse
Fsus2 F
F
Fsus2 F
Fsus2 F
Bb
You s - start me up,. . .
Fsus2 F
Fsus2
F
Fsus2
Bb
Chorus
C5
F5
C5
F5
C5
F5
C5
F/A
C/G
C5
C
Fsus2/C F/C
Fsus2/C

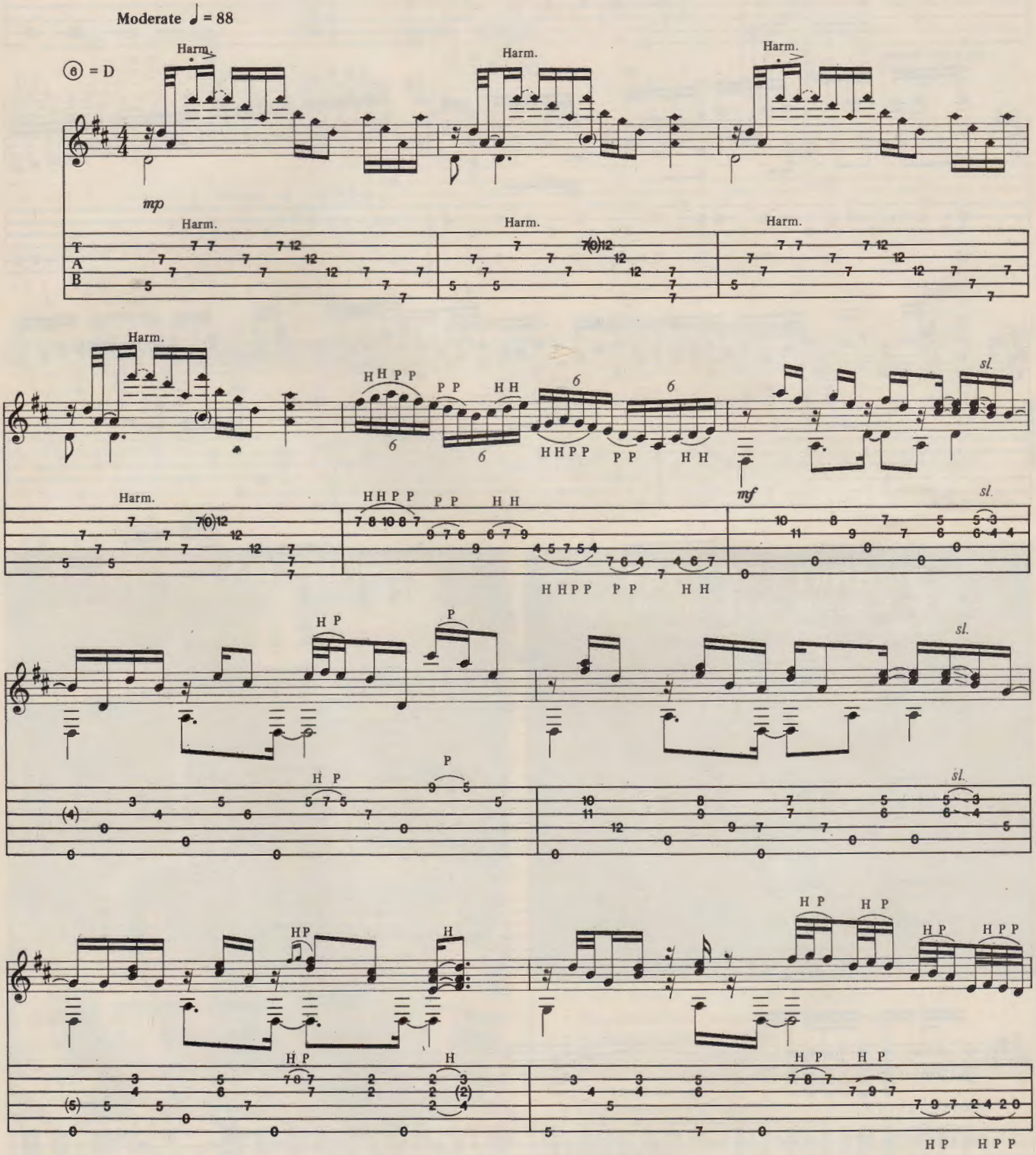

4th Verse
(Fsus2/C) F/C Fsus2/C F/C Fsus2/C B♭
F5
Fsus2/C
But, start it up,. . .
F/C Fsus2/C F/C Fsus2/C B♭5
Fsus2 F
Fsus2
F Fsus2 F Fsus2 B♭
Fsus2 F
Fsus2
F Fsus2 F Fsus2 B♭
F5
B♭
F5
Begin fade
Fade out
Fsus2 F Fsus2 F Fsus2 B♭5
F
sl.

Tabulature Explanation Page 92

MIDSUMMER'S DAYDREAM

As recorded by Triumph
(From the album THUNDER SEVEN/MCA Records)

Words and music by
Rik Emmett, Mike Levine
and Gil Moore



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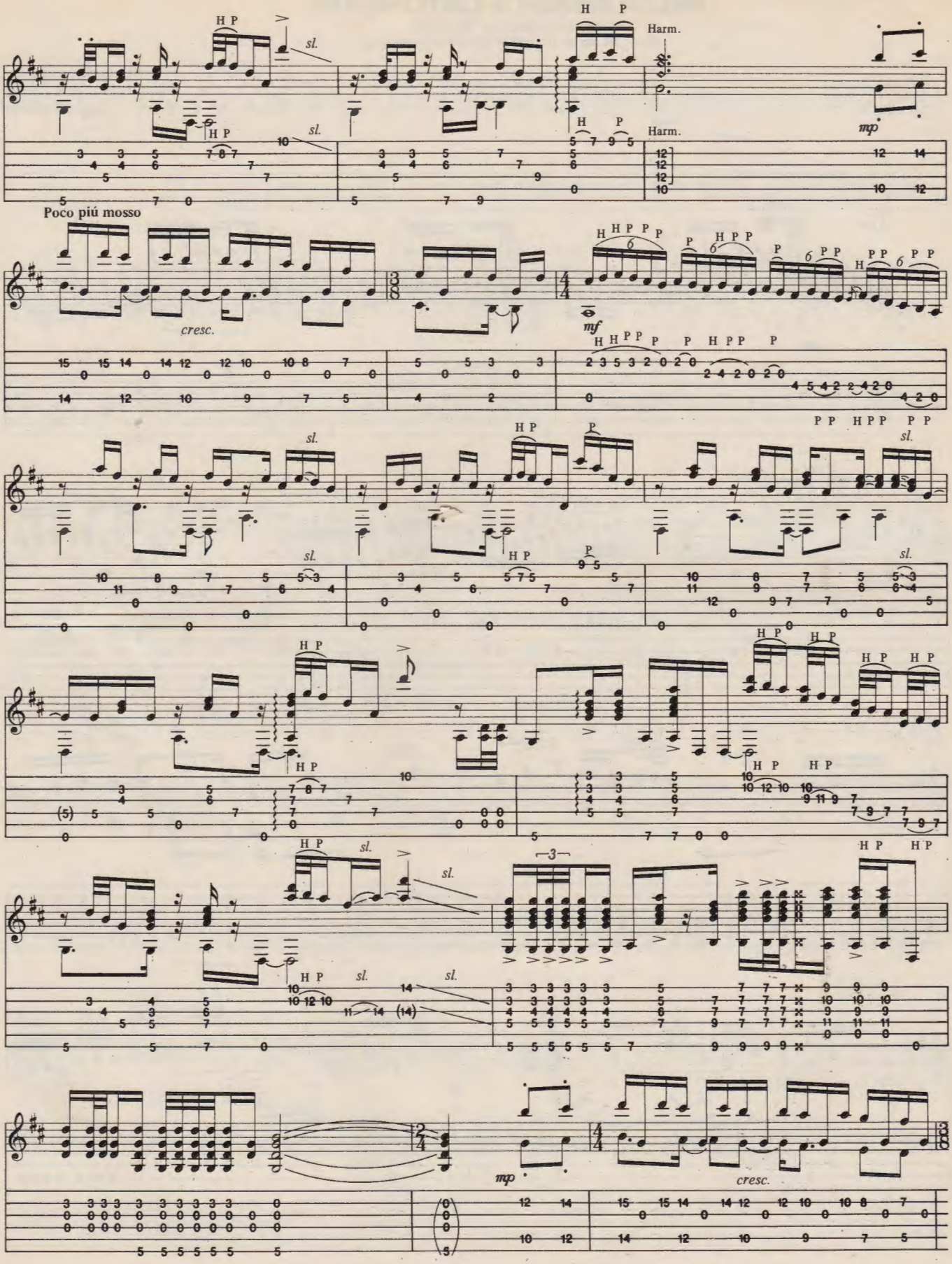
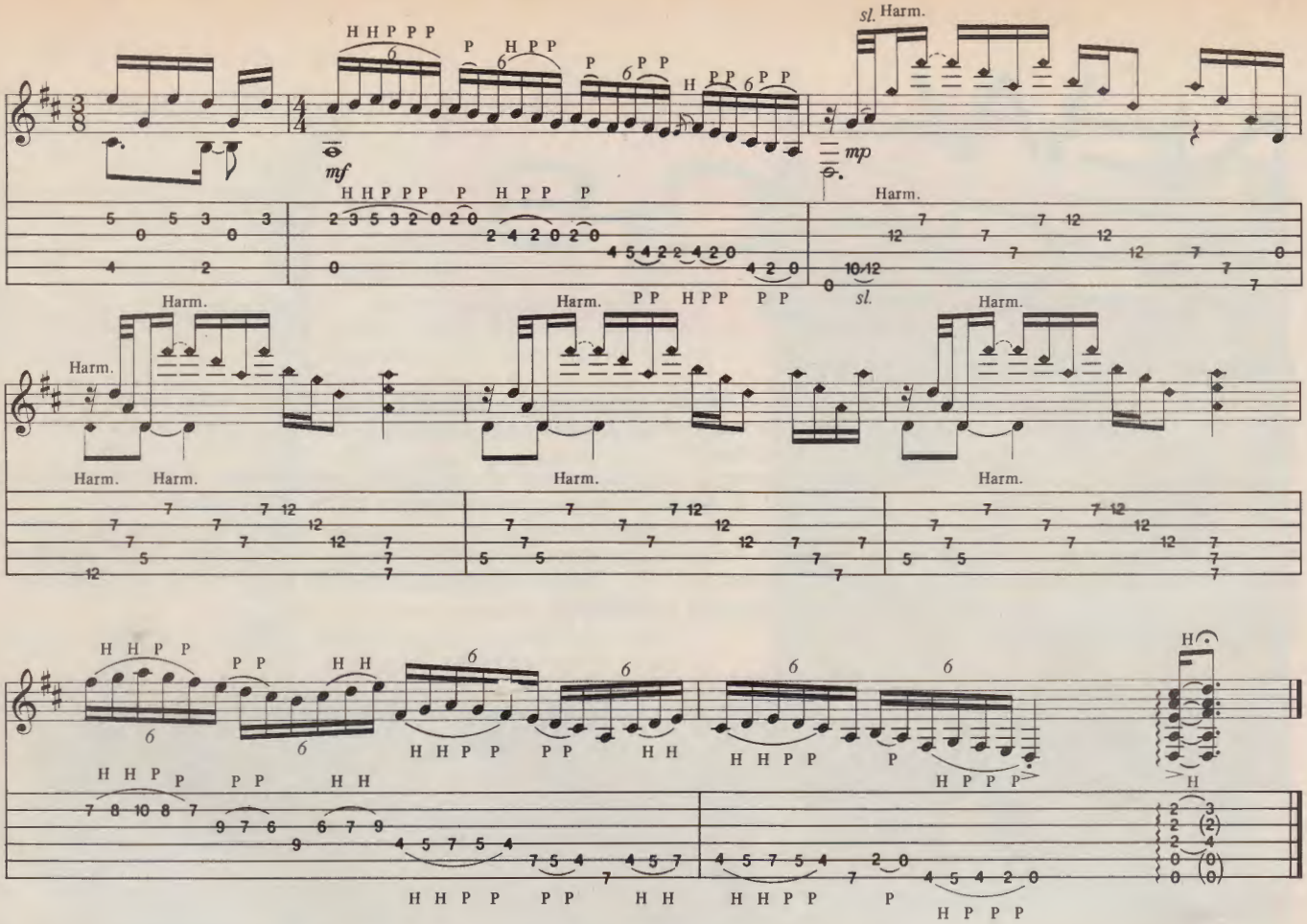
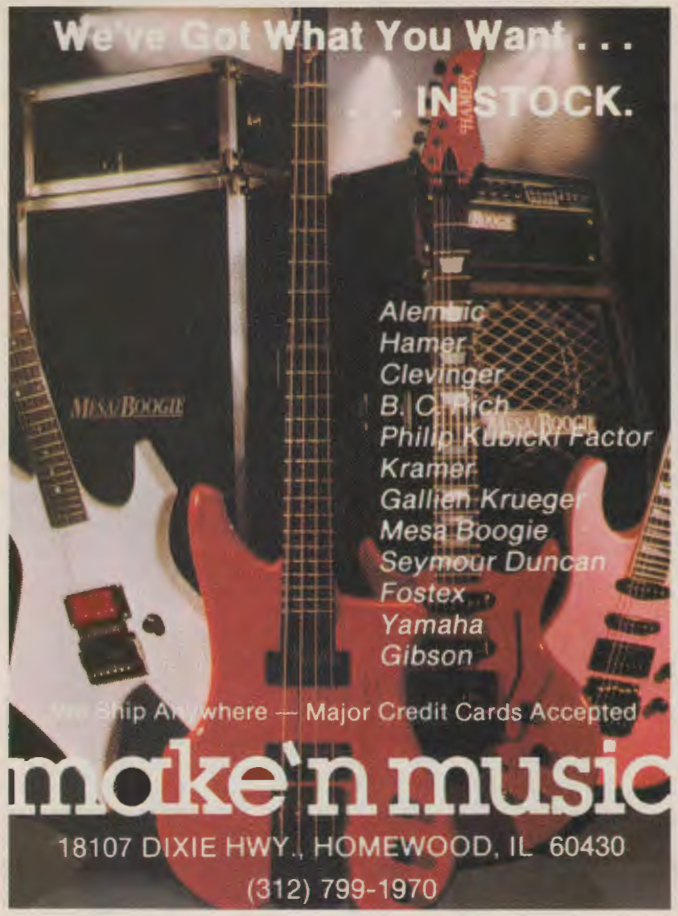

Harm.
Poco piú mosso
cresc.
mf
mp
sl.


sl. Harm.
mf
mp
Harm.
sl.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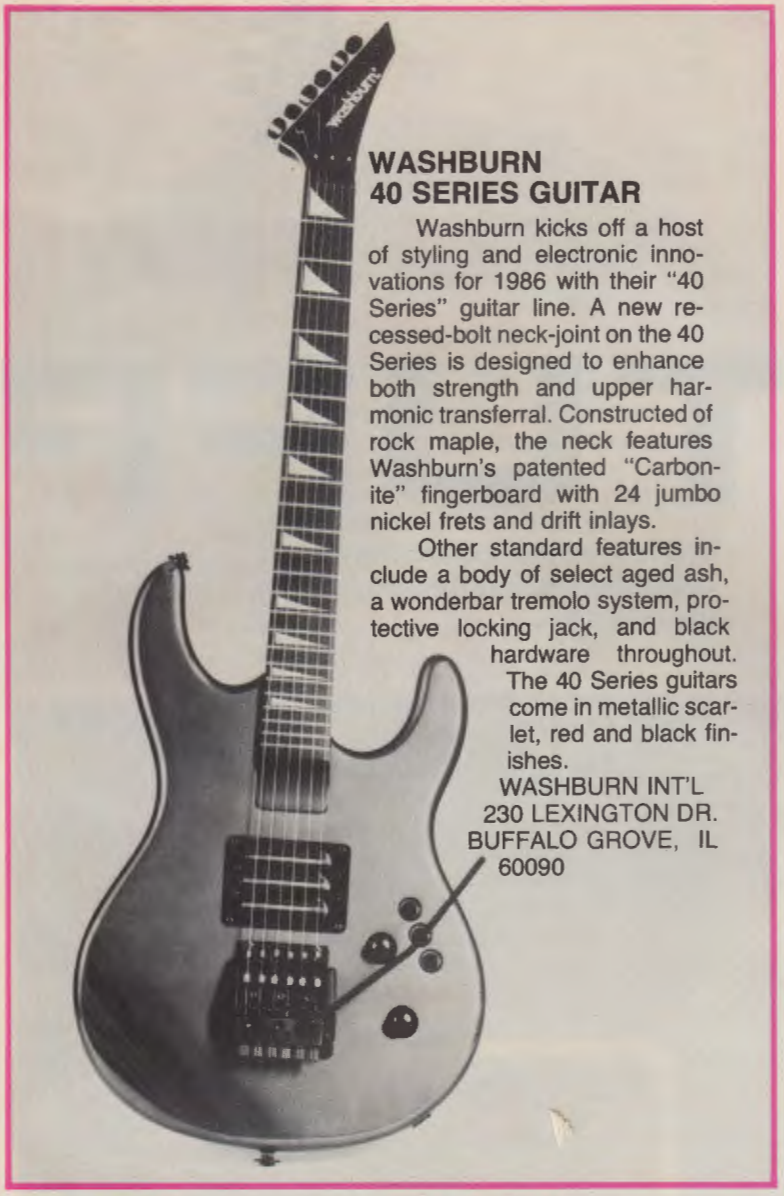

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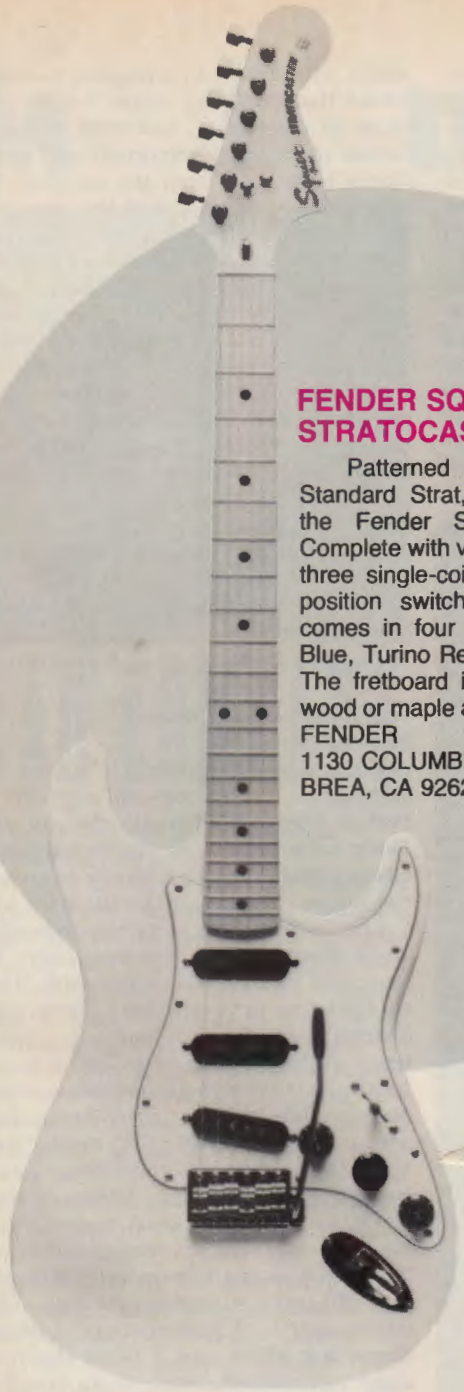

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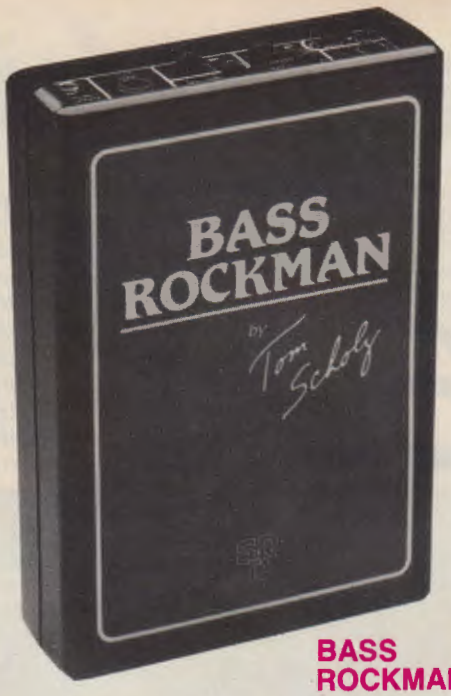

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the Vinyl Score

by Buzz Morison

PREMONITION—Peter Frampton
Atlantic 7 81290-1
Performance: Kickin'
Hot Spots: *You Know So Well* and *Premonition*
Bottom Line: Best Frampton playing in years

Just when you'd completely forgotten about him, Peter Frampton has reappeared with an album of power rock that's commercial, modernized, gutsy and fun. The thing that makes **Premonition** noteworthy is Frampton's decision not to screw around, get a little dirty and flat-out play. Not that he doesn't wimp out a little on the second side, but the snap and shimmer of the album's first four cuts serve notice that Frampton ain't washed up yet. His playing remains basic but he tempts you and takes the time to say it and say it right. Check out the one-two punch of *You Know So Well* and *Premonition* for pure building, kick-ass power rock. The title track in particular explodes repeatedly as it soars to a blasting conclusion. Both these cuts have the feel of Clapton's last album and near the rhythmic whack of ZZ Top. These effects are a result of the full, fiesty production of Pete Solley. And as always, Frampton has written solid melodies, seductive and sellable. Frampton's never been tougher, and some of **Premonition** kicks with a tension that hints at the guitarist coming to grips with his place in this hardrocking world.

FINYL VINYL—Rainbow
Mercury 827 987-1-M-2
Performance: High level
Hot Spots: *Miss Mistreated, Jealous Lover* and *Difficult to Cure*
Bottom Line: Energetic curtain call

It seems a fitting way to mark the passing of a band, this live retrospective compiled by the band's long-time bassist, Roger Glover. And so **FINYL VINYL** marks the end of Ritchie Blackmore's Rainbow, and in the pot at the end is this two-record set of high energy, high quality Blackmore guitar music. Mixed in are songs from the 1978 Ronnie James Dio days on up to the last concerts in Japan when Joe Lynn Turner was handling the singing chores. Constant throughout this seven-year view is the man in black's guitar, crawling and soaring from the blustery rockers like *Spotlight Kid* and *Bad Girl* to the instrumental features *Difficult to Cure* and *Weiss Heim*, classical grand dramas that Blackmore chisels convincingly in his unique style. **FINYL VINYL** may finally convince those unsure of the merits of this variously peopled band. It's the range of music, from the Bad Company tumble of *Jealous Lover* to those grandiose solo spots that make the point. There is only one new tune, but all new versions, and any Blackmore fan will find much of delight on this long and lively eulogy.

ALBUM—Public Image Ltd.
Elektra 9 60438-1
Performance: Angrily raging
Hot Spots: *FFF, Rise, Round* and *Bags*
Bottom Line: Generic album; wildly affecting music

Who's the hottest guitarist around today? No question it's Steve Vai, who, having recently signed up to pilot David Lee Roth's band, also plays on two bizarrely disparate recent albums. His acrobatic leaps decorate the rather one-dimensional initial ECM pop release by the Epidemics, while he performs some manic feats of derring-do stunt guitar on the throbbing, intense **Album**, from Johnny (Rotten) Lyndon. Lyndon's album, mightily produced by bassist Bill Laswell, is a raging record of elephantine riffs, bruising and furious. Amidst the power surge of Lyndon's songs about former friends and political mayhem wanders Vai, shucking off slashing chords and rhythmic turns. Given the opening, he flies out of the wallowing depths with howls and ricocheting licks that rattle the already shaking foundations. This is truly modern guitar for the terrorist age as Vai fires off otherworldly squeals of pain and layered lines that disintegrate into jagged fragments. Each bulky "tune" has its moments, most of which owe their cataclysmic crumbling to Vai's sharpshooting guitar. On the album's finale, *Ease*, Vai seems exultantly released from the troubled bondage of **Album**, uncorking a brilliant pinballing solo that stands him at the edge of modern guitar expression.

TALKING IN CODE—Glen Burtnick
A&M SP 6-5114
Performance: Resounding
Hot Spots: *Talk That Talk, Crank It Up* and *Talking in Code*
Bottom Line: Big boom from a new boy

Another backing musician who's stepping into the spotlight for the first time is Glen Burtnick, whose **Talking in Code** is as resounding and whomping as any new music of late. Burtnick is a songwriter who traffics in sweeping melodic hooks that break his songs from mundane to marvelous, and with Richard Landis' massive modern production those hooks fairly leap from the speakers to impale the listener. There's lots going on in these songs, much apparently performed by Burtnick himself, but it all meshes well, making his music kind of hard-rocking Thomas Dolby stuff. And when the occasional guitar yowl sprawls through the mix, it becomes apparent that Burtnick is more than another pretty-boy dance-club favorite. Give a listen to the first two cuts on **Code** or the fuzzy corkscrew guitar lick of *Talk That Talk* and you'll hear Burtnick pushing his weighty music to the edge. All is not rosy on songs like *Brave Hearts* and *Heart on the Line*, where Burtnick gets a little too wrapped up in his tricks, but the hissing and clicking is effective enough to make **Talking in Code** worth checking out.

WHO AM I—Todd Sharp
MCA 5579
Performance: Crackling
Hot Spots: Side one and side two
Bottom Line: A sideman rocks out

Every once in a while an unassuming album comes along that proceeds to rock the house down. So it is with **Who Am I**, a first album from guitarist/songwriter Todd Sharp, whose previous claim to fame was touring with Fleetwood Macers Christine McVie and Mick Fleetwood. Sharp's been given a chance to get his heart all tore up on vinyl and it's our luck he has such trying times with women, because they make for great songs. You could slot Sharp in with Don Henley and Jules Shear, only he's more than just a superior pop songsmith—he can rip into his guitar with the same urgency his songs project. There's no hesitation on **Who Am I**, as Sharp tears into his crackling riffs with sureness and skill. The guitar snarls of the openers, *I Want Something More* and *I Don't Want to Leave You*, immediately suck you into his mixed-up life. He solos briefly but with perfect positioning, brawling when he's demanding attention and lilting melodically when hoping for a glance. **Who Am I** doesn't answer any pressing political questions or offer any brilliant new pop insights, but it does contain the friendliest power pop of the year.

ZENO—Zeno
Manhattan Records ST-53025
Performance: Flamboyant
Hot Spots: *Don't Tell the Wind* and *A Little More Love*
Bottom Line: Operatic rock from the other Roth brother

The second German Roth brother, Zeno, seems to have maintained closer musical ties with planet Earth than his space-pilot sibling Uli. That's the report from

MIDLINE

BAD COMPANY

BAD COMPANY—Bad Company
Swan Song SS 8501

Bad Company was a band that had hard rockers salivating before it ever waxed a note. Just the thought of Free's classic crooner Paul Rodgers teaming up with the wailing guitar of Mott the Hoople's Mick Ralphs to stomp in front of an earth-shaking rhythm section made up of Free drummer Simon Kirke and bassist Boz Burrell, late of King Crimson, was enough to have any youth sweating blood. When their self-titled debut finally crashed the record racks, few were disappointed when that sinister-looking black-covered disc hit their turntable. From the opening smack of Kirke's drums and slash of Ralphs' guitar on the memorable *Can't Get Enough*, Bad Company announced that they were *the* power supergroup and nobody was going to out-tough them. They snarled and bullied their way through a collection of eight original songs that stung the ears and moved all bodies. It was a crisp, careening debut in 1974 that revealed a determined and jarring promise for hard rock in the wake of fading Frees and Hooples, but it also proved, disappointingly, to be the peak of a five-record lifetime. Rodgers is at it again now in a version of the English supergroup, the Firm, while Kirke can be found kicking his ass off on the latest Frankie Miller album. As for Ralphs, his unflashy but steady guitar playing is M.I.A. Fortunately, Bad Company's legacy lives on at a midline price.

The classic licks of *Can't Get Enough* are just the start of trouble on **Bad Company**. After the guitar sneer of *Rock Steady*, Ralph's slow, seething ache, *Ready for Love*, comes on with a passion that bursts from Rodgers' knowing vocals. And the six-gunning title track with its rolling piano intro and double-edged guitar guts rounds out a trio of the finest hard rockers of the seventies. Ralphs' clear, ringing tone on straightforward, bluesy solos was balanced by the gruff power of his chords, cutting riffs that put the *bad* in Bad Company. This debut, amazingly twelve years old, is just as rousing and ready for a party as it ever was and belongs in any rocker's collection, be he thirteen or thirty-five.

Zeno's debut American Lp, featuring the band of the same name, with the slippery bass of Ule-Winsomie Ritgen and the wispy warble of Michael Flexig. Zeno's music has a lot of the flamboyant, sweeping spirit as brother Uli's, but Zeno secures his visions of peace and love with a more straightforward rocking bottom. Roth and Ritgen's songs are full and grandly melodic, creating bombast but busting the beat at the same time. Zeno's playing is fleet, his pickings saw-toothed and cutting. He pulls off one ripping-good solo on *Don't Tell the Wind*, and flexes more acrobatically on the squealer *A Little More Love*. The band's weaknesses are the straining vocals of Flexig, including some gratingly Bee Gees-like backing work, and their sometimes too dramatic stance. But if this Roth can keep one foot on the ground during his astral explorations, then he's one step ahead of his brother.

SEVENTH STAR—Black Sabbath Featuring Tony Iommi
Warner Bros. 9 25337-1
Performance: Thundering
Hot Spots: *Heart Like a Wheel* and *Danger Zone*
Bottom Line: Aging well

Do you suppose guitarist Tony Iommi ever has a really good day? Through more than a decade as Black Sabbath's guitarist, Iommi has been exorcising the demons of rock and history within the dark rumblings of his band's molten music. On **Seventh Star** he carries on with this dark business, using a new cast of characters, but with the death and depression intact in his huge, hurtling riffs. It is pretty amazing how well Iommi's music is aging—the high tempo mucking and crushing thunder on songs like *In for the Kill* and *Turn to Stone* seem as fresh as any paranoic Sabbath truncheon and surely as solid and shaking as any metal bashing in the Eighties. Iommi really whips it out when he digs deepest into his past on the slow blues *Heart Like a Wheel*, where he just lays back and lets his fingers do some cluttered carousing on his cranked guitar. Singer Glenn Hughes is in notably fine mettle, particularly on the memorable *No Stranger to Love*. Maybe Iommi has been possessed by some metallic demon all these years. Whatever his affliction, the symptoms continue to be high-level, head-bashing music.

WORLD GONE MAD—CJSS
Leviathan Records LA 861
Performance: Speedy
Hot Spots: *World Gone Mad* and *Living In Exile*
Bottom Line: Another chapter from Cincinnati's guitar kid

In our last episode you might remember manic guitarist David T. Chastain fronting a Mike Varney assembled outfit that created mysterious metal and musical head attacks. In today's story, Chastain has returned with another band, CJSS, still hoisting his metal banner and unleashing his avalanche-of-note solos, but with a new topic on his mind—the end of the world. This latest of his Ohio-produced records (a second Chastain band album and an instrumental disc are in the offing) is full of lumbering melodies and the tempo shifts Chastain favors to free up some otherwise predictable songs. His guitar solos are ever speedy and winding, rapid-fire salvos of sound that wrap his songs tight with energy. He spends an awful lot of his solo time in burbling exhortations a la Yngwie Malmsteen, making one wish he'd calm down and unravel slower insights for a change. But then you don't get noticed when you whisper. No mind; if your tastes run toward supersonics and finger-flashing finery, Chastain may be your next ear-throb. Meanwhile, got to be looking forward to that upcoming instrumental episode.

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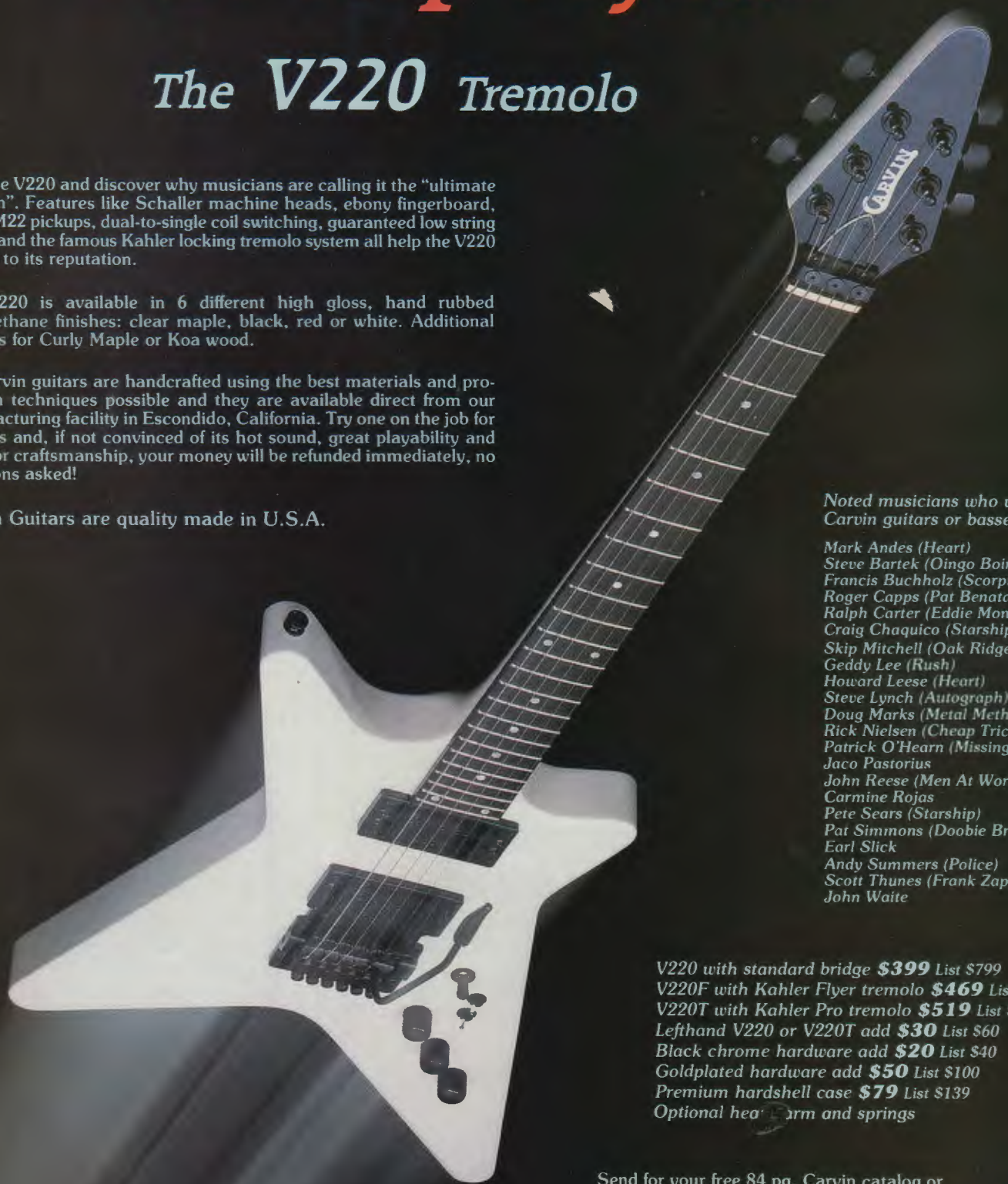

Noted musicians who use Carvin guitars or basses.

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Steve Bartek (Oingo Boingo)
Francis Buchholz (Scorpions)
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Skip Mitchell (Oak Ridge Boys)
Geddy Lee (Rush)
Howard Leese (Heart)
Steve Lynch (Autograph)
Doug Marks (Metal Method)
Rick Nielsen (Cheap Trick)
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John Reese (Men At Work)
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GUITAR QUESTIONS

by Barry Lipman

P.O. Box 1490, Port Chester, N.Y. 10573

QUESTION: *What fret-wire will last the longest?—James Chamblee/Hagerstown, MD.*

ANSWER: The larger the fret-wire the longer it will last, simply because there is more metal for the strings to wear down. "Wide-oval" or "Jumbo" are some of the names to look for. Crowning and polishing to present a smooth and gently curved top surface to the strings will contribute greatly to longevity.

There is some debate over whether the tops of the frets should be rounded or shaped to a point (triangular when viewed from the end); however, I find that if the fret is crowned into too narrow a top surface, string wear will be greatly accelerated and dents will often form in the frets within weeks.

If the frets are crowned to the opposite extreme, such that they are flat or almost flat, you will be likely to have difficulty getting a good clear tone without excessive finger pressure when fretting. Consequently, any intonation problems you have will be exaggerated. I find an approximate half-round is the best compromise.

As far as the fret-metal itself, compromise is again required. If too hard, your strings would be destroyed rather quickly, particularly if you bend a lot. If too soft, you might have to change frets too often.

You don't really have much choice about fret-metal, as virtually all fret-wire made today is drawn of nickel-silver, also known as German-silver. Both names are misleading; there is absolutely no silver to be found in metals that go by either of these two glorifying misnomers. They both refer to an alloy better thought of as white brass. This is composed primarily (about 80%) of brass, with a bit of nickel thrown in. The nickel causes the alloy to appear much like silver when polished, but when tarnished it appears green like brass or copper. The nickel also toughens the alloy somewhat, making it a better choice for frets than brass.

Unfortunately for some of you, big frets feel uncomfortable to play on. You may even like the frets to be ground down so low they are called "fretless wonders." You will have to live with less fret-wire for your strings to wear out.

Ideally, your choice of frets should be concerned solely with what feels good to you, but economic realities force most of us to give some consideration to what will give us more for our money. If cost-effectiveness is your primary concern, go for the biggest frets you can get and have them crowned and polished into a broad and shiny half-round. You'll find they are also the best for note bending, slurs, and the right-hand "tapping" techniques currently in vogue.

Related Guitar Questions columns include the following: big frets, December 1983; grinding frets, October 1984; home fret care, October 1985; dents in your frets, April 1986. ■

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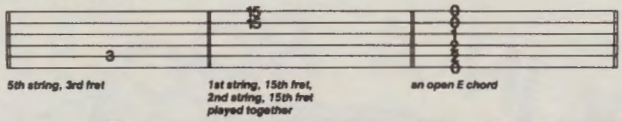
TABLATURE EXPLANATION

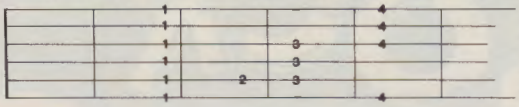
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

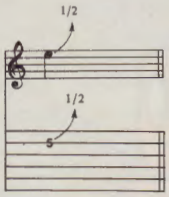


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

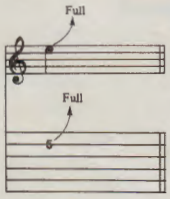
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



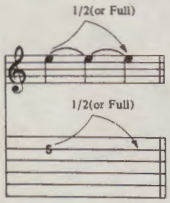
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



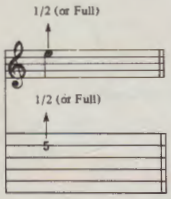
BEND: Strike the note and bend up ½ step (1 fret).



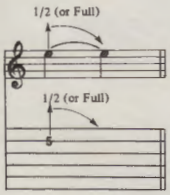
BEND: Strike the note and bend up a whole step (2 frets).



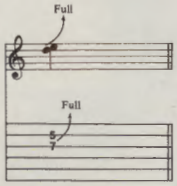
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



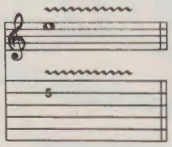
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



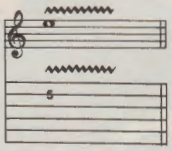
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



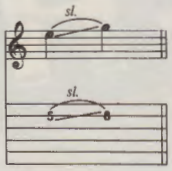
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



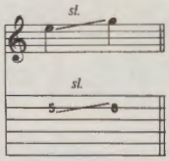
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



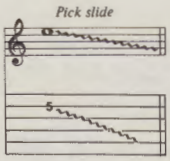
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



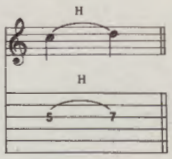
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



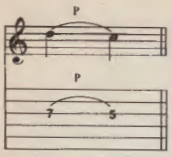
SLIDE: Same as above slide, but the 2nd note is struck.



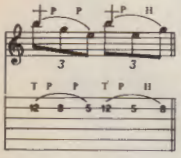
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



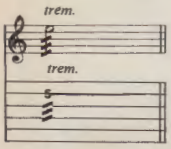
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



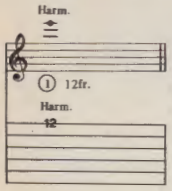
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



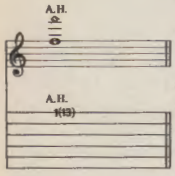
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).



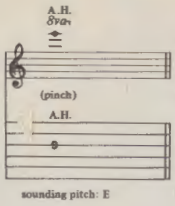
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



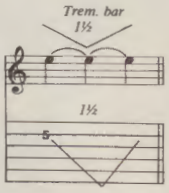
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



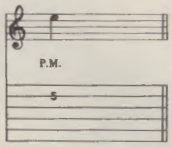
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



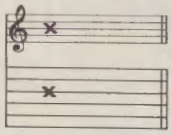
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



PALM MUTE (P.M.): The note is muted by the picking hand lightly touching the string(s) just above the bridge.



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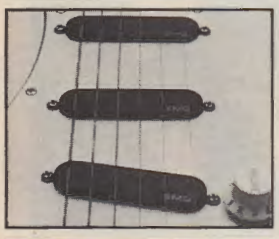

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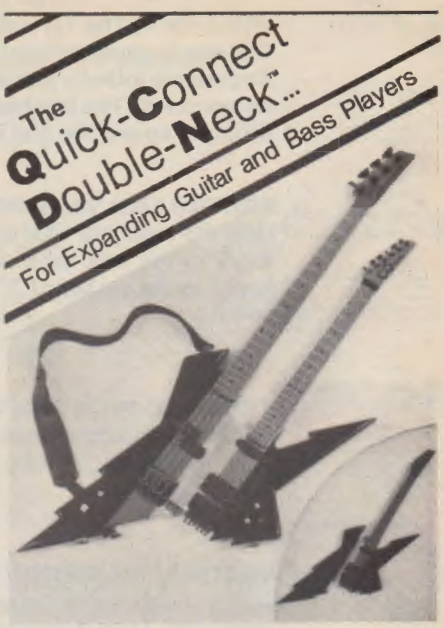

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2	2	GIBSON
3	4	G&L
4	5	FENDER
5	3	JACKSON
6	—	CHARVEL
7	6	PAUL REED SMITH
8	7	IBANEZ
9	—	WASHBURN
10	9	GUILD

BASSES
(Over $500)

This Month	Last Month	
1	5	PEAVEY
2	1	G&L
3	3	FENDER
4	8	IBANEZ
5	—	SPECTOR
6	2	GUILD
7	—	STEINBERGER
8	4	RICKENBACKER
9	9	YAMAHA
10	6	KRAMER

GUITARS
(Under $500)

1	1	KRAMER
2	2	FENDER
3	3	IBANEZ
4	—	GIBSON
5	4	PEAVEY
6	—	B.C. RICH
7	—	HONDO
8	6	GUILD
9	5	WASHBURN
10	7	ARBOR

BASSES
(Under $500)

1	1	IBANEZ
2	4	PEAVEY
3	3	KRAMER
4	2	FENDER
5	6	YAMAHA
6	5	ARIA
7	8	HONDO
8	—	G&L
9	7	WASHBURN
10	—	WESTONE

AMPS
(Over $500)

This Month	Last Month	
1	1	MARSHALL
2	2	PEAVEY
3	3	ROLAND
4	4	FENDER
5	5	GALLIEN-KRUEGER
6	9	MESA BOOGIE
7	10	LANEY
8	—	SUNDOWN
9	7	RANDALL
10	—	TRAYNOR

AMPS
(Under $500)

1	1	PEAVEY
2	2	MARSHALL
3	5	ROLAND
4	3	FENDER
5	6	CRATE
6	7	TRAYNOR
7	—	MESA BOOGIE
8	4	DEAN MARKLEY
9	9	GORILLA
10	10	YAMAHA

EFFECTS

This Month	Last Month	
1	1	BOSS
2	2	DOD
3	3	IBANEZ
4	5	KORG
5	—	ARIA
6	—	MORLEY
7	6	YAMAHA
8	4	ARION
9	—	ROCKTRON
10	10	PRO CO

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*Gimme All Your Lovin'
The Salt In My Tears
Rock And Roll Hoochie Koo
*Cinnamon Girl
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Shakin'

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Dust In The Wind
Memphis, Tennessee
**Continuum

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Flight Of Icarus
*Pride And Joy
Rebel Yell
Crazy On You

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Back On The Chain Gang
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Blackbird
A Whiter Shade Of Pale

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Blue Sky
The Warrior
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Highway Star
Midnight Maniac

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Day Tripper
*Good Times, Bad Times
Little Wing
Sweet Little Angel

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Back In Black
Hiroshima Mon Amour
*Limelight
Rosanna

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*Flying High Again
*Slick Black Cadillac
China Cat Sunflower
Fight The Good Fight

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Heavens On Fire
Rock Til You Drop
*Heartbreaker
No One Like You

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Cocaine
You've Got Another Thing Comin'
When You Close Your Eyes

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Johnny B. Goode
Dee
Black Magic Woman
And The Cradle Will Rock

____ 511 **November 1985**
Aces High
*Cause We've Ended As Lovers
Turn Up The Radio
Mood For A Day

____ 512 **December 1985**
*You Shook Me All Night Long
*Honky Tonk Women
*Statesboro Blues
*Wanted Man

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Greensleeves
*Lightning In A Bottle
*Mississippi Queen
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*Black Star
Black Mountain Side
**Michelle
*Forever Man

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*YYZ
*All Along the Watchtower
*Mr. Crowley

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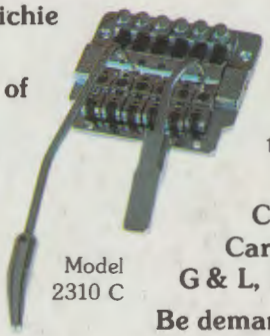

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